

ISSUE 462

VOL. 43 NO. 1

JULY 1999

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LOCUS

THE NEWSPAPER OF THE SCIENCE FICTION FIELD

An Interview with Karen Joy Fowler



patmurphypatmurphypatmurphy



Playing with Reality



RHAPSODY

Elizabeth
Haydon

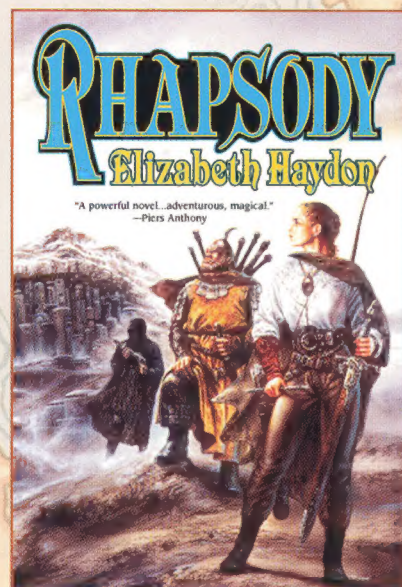
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Locus, The Newspaper of the Science Fiction Field (ISSN 0047-4959), is published monthly, at \$4.95 per copy, by Locus Publications, 34 Ridgewood Lane, Oakland CA 94611. Please send all mail to: Locus Publications, P.O. Box 13305, Oakland CA 94661. Telephone (510) 339-9196; (510) 339-9198. FAX (510) 339-8144. E-mail: Locus@Locusmag.com. Individual subscriptions in the US: \$43.00 for 12 issues, \$80.00 for 24 issues via periodical mail. In Canada: \$48.00 for 12 issues, \$90.00 for 24 issues via periodical mail. First class individual subscriptions in the US or Canada are \$53.00 for 12 issues, \$95.00 for 24 issues. Individual overseas subscriptions are \$48.00 for 12 issues, \$90.00 for 24 issues via sea mail. Individual subscriptions to Europe or South America via air mail are \$70.00 for 12 issues, \$120.00 for 24 issues. Individual subscriptions to Australia, Asia, or Africa via air mail are \$80.00 for 12 issues, \$135.00 for 24 issues. Lifetime subscriptions are ten times the one-year rate. Institutional subscriptions are \$3.00 extra per year. Make checks payable to Locus Publications. All subscriptions payable directly in US funds only. Overseas checks must be drawn on a US bank and include computer encoding numbers at bottom. When converting from periodical mail to first class delivery, please convert all remaining issues on your present subscription (\$1.00 per issue). The later date on the mailing label is that of the last issue on your present subscription. If you change your address, please notify us immediately. Periodical mail is not forwarded; it is either returned or destroyed. We subtract one issue from your subscription for each returned copy. We keep expired addresses on file for one year, so tell us if your subscription is a renewal or completely new. British Subscription Agent: Fantast (Medway) Ltd, P.O. Box 23, Upwell Wisbech, CAMBS PE14 9BU, UK. Japanese Subscription Agent: Yoshio Kobayashi, 3-34-14-301, Kitasenzoku, Ohta-ku, Tokyo, 145, Japan; Australian Subscription Agent: Justin Ackroyd, Slow Glass Books G.P.O. Box 2708X, Melbourne, Victoria, 3001, Australia. Book-seller discounts available. Display advertising rates on request. ©1999 by Locus Publications. We take no responsibility for unsolicited submissions. Printed in the United States. Periodical postage paid at Oakland, California. POSTMASTER: Send address changes to Locus Publications, P.O. Box 13305, Oakland CA 94661.

Letters, information, and credit card subscriptions can be sent by e-mail to Locus@Locusmag.com or by fax to 510-339-8144. Subscriptions by phone are available at 510-339-9198; 9:30AM to 5:00PM PST, Monday - Friday.

Official Locus Web Sites, Locus Web Page: <http://www.Locusmag.com>; Locus Poll Database: <http://www.sff.net/locus/poll/index.html>; Locus index to Science Fiction, Fantasy, & Horror 1984-1996: <http://www.sff.net/locus/>.

This magazine is printed on recycled paper using soy-based inks.

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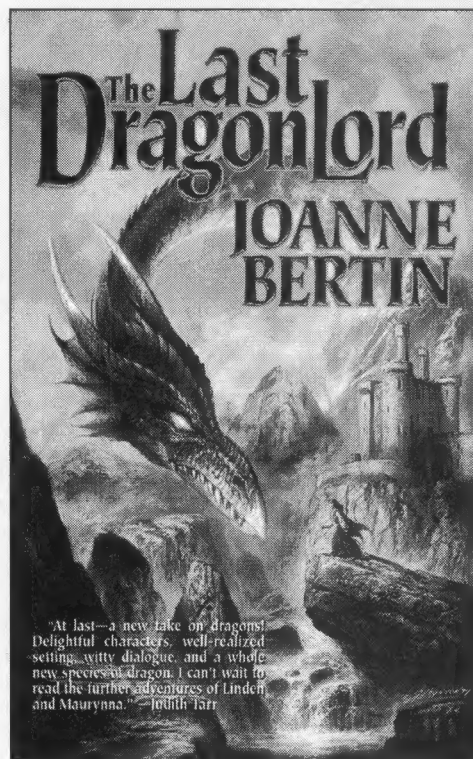
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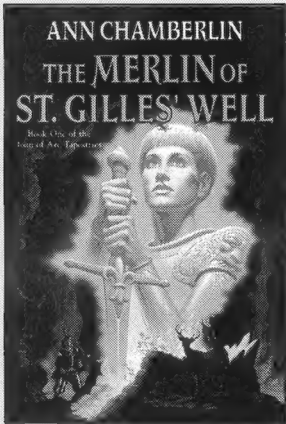
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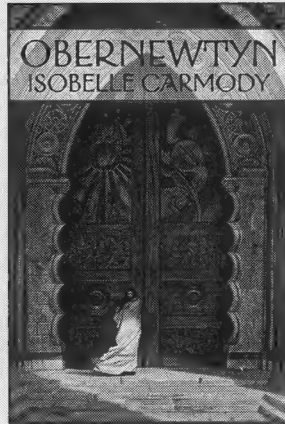
WOMEN IN FANTASY



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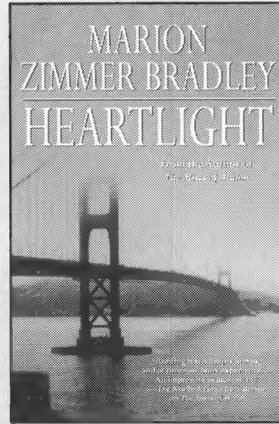


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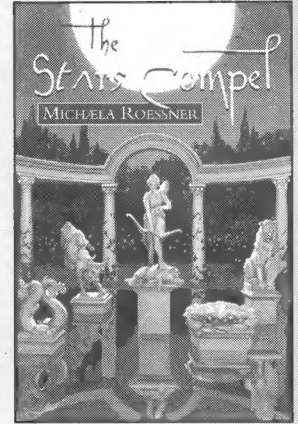


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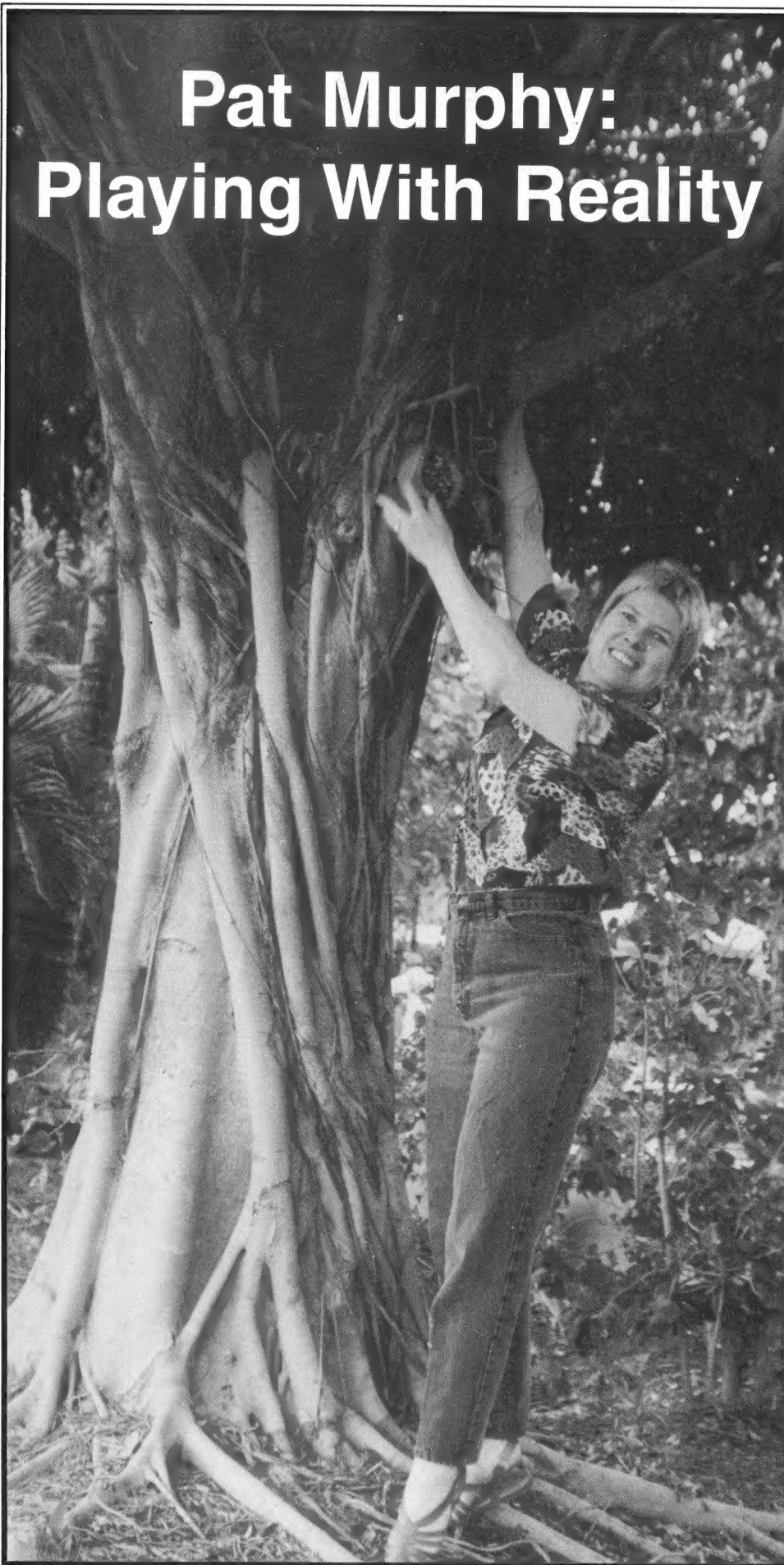
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Pat Murphy: Playing With Reality



Pat[rice Ann] Murphy was born March 9, 1955 in Spokane, Washington. She earned a B.A. in biology and general science from UC Santa Cruz in 1976; while there, she also participated in the Science Writing Program. Her science articles have appeared in magazines and newspapers since 1976. From 1978 to 1982, she was a senior research writer in the educational graphics department at Sea World. Since 1982, she has worked in various writing/editorial capacities at The Exploratorium interactive science museum in San Francisco, though she is currently on a one-year leave of absence so she can complete the three-novel project described below. This year on Valentine's Day, she married Officer Dave Wright, a San Francisco policeman.

Her first published story was "Nightbird at the Window" in *Chrysalis* 5, 1979, and first novel *The Shadow Hunter* (1982). Next came fantasy *The Falling Woman* (1986), which won the Nebula for best novel. It was a big year for Murphy awards, since her novelette "Rachel in Love" won the Nebula, Sturgeon Memorial, Locus, and Davis Readers Awards. (It was published as a separate chapbook in 1992.) *The City, Not Long After* (1989) is SF; *Nadya* (1996) is dark fantasy. The 1990 collection *Points of Departure* won a Philip K. Dick Award, and her novelette "Bones" won a World Fantasy Award in 1991. She has also produced children's book *Pigasus* (1994), and various non-fiction works associated with *The Exploratorium*.

"Over dinner, my editor Beth Meacham asked me what I was working on. This was after I'd finished *Nadya*, and it had been out for a while. I told her I was working on shorter fiction, which was the truth, and she asked, 'Aren't you working on any novels?' So I told her about Max Merriwell and the three books. This is a project I've been thinking about for a long time, but it's sort of been a joke. Beth liked the idea and bought it! So now it's real.

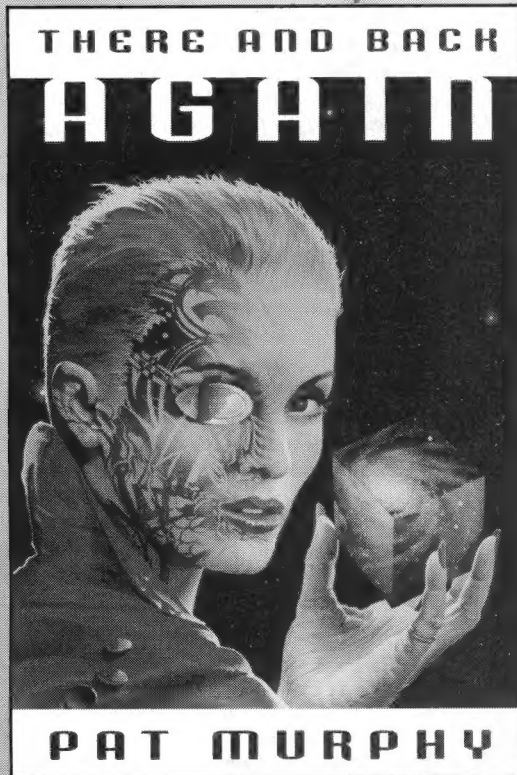
"Max Merriwell is a pseudonym of mine, and Max is also, in some alternate world, a very prolific science fiction writer. He's been writing since he was 18. He's kind of a hardboiled, egg-shaped man in his 50s. A nerd. Each year he writes three novels: a science fiction novel under his own name, a fantasy novel under the pen name Mary Maxwell, and a mystery novel under the pen name Weldon Merrimax.

"The novel he wanted to write at that point is basically *The Hobbit*, retold as a space opera called *There and Back Again*. Bailey, the Bilbo Baggins character, lives in a hollowed-out asteroid, the dwarves are all clones, the Gandalf character is a lady pirate, and the elves are pataphysicians. They're traveling around the galaxy in search of a map of the wormholes. So that's the adventure Bailey goes on with the group of clones.

"The second book is the one another pseudonym, Mary Maxwell, wants to write. Mary Maxwell is a pseudonym I've had for a while, but up until now she's only written pornography, erotica. Now Mary wants to break out of

Continued on page 76

PAT MURPHY



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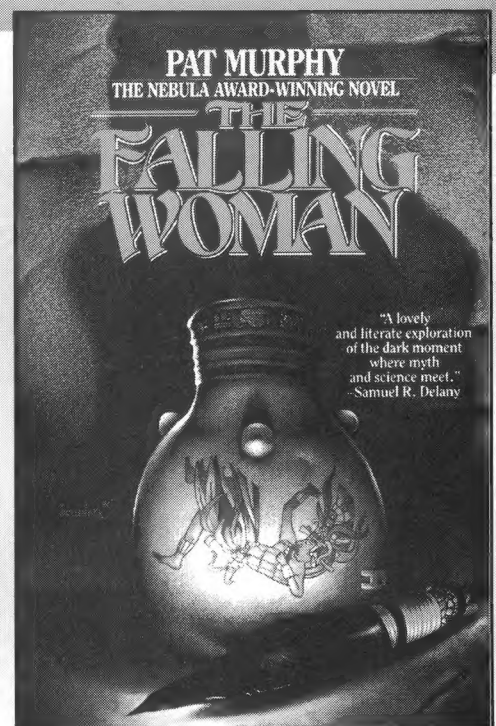
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—*Locus*

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—*Kirkus Reviews*



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Karen Joy Fowler:

Life & Death & Life



Karen Joy Fowler was born Karen Joy Burke, February 7, 1950 in Bloomington Indiana. She attended the University of California at Berkeley from 1968 to 1972 ("a very heated period," she notes), graduating with a B.A. In 1972, she married Hugh Sterling Fowler II and moved to Davis CA, where she received an M.A. at UC Davis in 1974. The Fowlers have two grown children, a son and a daughter.

Her first genre publication was "Praxis" in 1985, one of several works which appeared that year. In 1986, she had a story in the second *Writers of the Future* anthology, published the collection *Artificial Things*, and got nominated for the Campbell Award; she won the Campbell for 1987. Her novels to date have been quasi-associational: *Sarah Canary* (1991) and *The Sweetheart Season* (1996), but John Clute calls *Sarah* one of the finest First Contact novels ever written, and *Sweetheart* has elements of fantasy. A second collection, *Black Glass*, appeared last year.

"In the last few years, the thing that has dominated my life, as with many people my age, has been care, aging, and the eventual death of my parents. Within 12 months, I and my husband lost my stepfather, my mother, and his mother, all in long-term nursing situations. There were months where my husband and I just sort of saw each other at the train station as he got on and I got off. It came so fast and was so intense, it required a long period of recovery, and it was so relentless, I didn't really experience any of it as it happened. I was very close to my mother, but I was so exhausted when she died, I hardly felt it.

"I was working on my second novel, *The Sweetheart Season*, when my mother first was diagnosed with leukemia, and had that very consciously in my mind while I was writing it. In my mind, my mother is the protagonist of that book, although none of the events fit her life. The personality of Irene, the heroine, is absolutely my mother to me, the way I imagine her at that age. It was a way of dealing with my fear that I was going to lose her, to make my imaginary world a place where she was very young and had everything ahead of her.

"She knew I was working on it, but I hadn't shared very much of it with her before she died. When my brother read the book, he called me and said he had really liked it but it had been hard for him to read, very emotional. I said, 'Yeah, all that stuff about Mom.' He said, 'No, it was the stuff about Dad.' When my short story collection came out, I was sort of appalled at how obsessed I obviously am with my relationship with my father – which was much more difficult than the one with my mother. But with *The Sweetheart Season*, for once I thought I had put it aside and written a book about my mother. Apparently not.

"In an attempt *not* to write a book about my father, for my third novel, I'm writing one in which there are almost no men at all.

"It's ironic, last time we talked [*Locus* 392, Sept. 1993] I was terribly concerned with the empty nest – the children leaving and the empty house. My son was still a senior in high

school when I had to leave and go live with my mother to care for her, so I missed his senior year entirely. It was a long time before I had to worry because the house was empty. *Now* it is, it hasn't stopped me from writing, but I think it's slowed me down in a totally indefensible way. When the kids were home and I had a schedule, I worked much more efficiently. Now I've got the whole day, there's no place I have to be at two o'clock, so at two o'clock I still haven't started work. I've done a crossword puzzle, talked to people on the phone, answered my e-mail, taken a walk, played an appalling number of games of Hearts with my computer, and the day's almost over! It's a problem I'm grappling with, and I'm doing better now.

"I've also been slowed down by some sort of repetitive stress problem with my arm, and I've switched to voice recognition software. It's amazing, the technology. You train it: for about 45 minutes, you read a pre-set text – which incidentally is from Arthur C. Clarke's sequel to **2001**. You read the beginning of that to your computer, it hears the way you pronounce various words, and then it's tuned to your voice. Nobody else can use it with any high degree of success.

"My mother was in a book club that I went to a couple of times during the time I lived with her, and there were spectacular women, incredible women, in this club, all in their 70s or so. Somebody asked them at one point what the best part of their lives had been. Every single one said it was their 50s, when their children were independent but their own physical problems had not really set in yet. They were still pretty mobile, they had independence, and they had as much money as they were probably ever going to have. Because I'm just nearing my 50s, that was an encouraging thing to hear.

"Medicine and health have made enormous advances, but going through the deaths we went through, I was painfully aware of how little medicine could do. I didn't expect a cure – two of them were cancer deaths – but we were in every case told that our mothers could be kept comfortable, and it seemed to me that in neither case did that turn out to be true. They were both quite horrible deaths. So you have this strange paradox of the things medicine can do and the things medicine can't do. The things it can't do take you by surprise. Compared to giving someone a baboon heart, dealing with chronic pain seems to be a lesser task, but it turns out not to be. It's wonderful, of course, to be living so much longer than people used to, but we all do have to worry about what kind of life it will be at the end.

"The deaths certainly affected the book I was working on, absolutely controlled it. My editor knew what I was going through, how hard things had been for me, and she expected a very dark book with a lot of mortality thoughts in it, and instead I wrote what I think is my funniest book, **The Sweetheart Season**, a frothy comedy in which very little that's terribly bad happens to anybody. My life at that time was just so painful, I couldn't make my fantasy world a painful place too.

"I have a real question that I go around and around about, as to how much readers should be made to look their own deaths in the face. As a reader, I really don't like to read books that upset me in particular ways. I don't have to read happy books, I'm quite content to read books that are difficult or troubling, but there's a kind of depression I just don't want to go through in a book. I obviously also don't want to ignore the realities that make your fiction meaningful. It's a constant question to me while I'm writing, how much I can put my readers through. Particularly in a commercial field like ours, the escapist aspect is something to think about. It's seldom admired, and yet it seems to me often that if people's lives are hard and a book takes you out of it for a few hours, what's wrong with that? Why isn't that an admirable thing for a writer to have done?

"Why do I write? Obviously not for the money. Recognition is a troublingly large part of it. I really like the way I'm treated as a writer. But you don't always get that. I did a reading in Bellingham Washington, on tour for **The Sweetheart Season**. Beautiful little town on a beautiful evening, beautiful bookstore. I walked in, they had this sea of chairs

set out for my reading – 50 or 60 chairs – and one person had a chair, sort of in the middle. We waited and we waited, and it finally became clear that no matter how long we waited, there was one person to hear me read.

"Tim Powers gave me very useful advice: Whenever you go to a reading, you should put 20 bucks in your pocket, and if the number of people who show up to hear you can be taken out for drinks for 20 bucks, you should skip the reading and take them out for drinks. A young girl was there to hear me in Bellingham, and I offered to take her out for a glass of wine or a cup of tea, a chat about the book. She got this stricken look on her face and said, 'You can't do that! You have to read.' It turned out that she was a student at the university, she had a paper due the next day, she had had all quarter to attend some public event, mine was the one she had chosen, and the paper was going to be on the dramatic impact of the reading. So not only did I have to read to this one person, I had to read with gestures and with drama, because it was all going to be put in a paper! Easily the most humiliating evening of my professional life.

"But that aside, there is a lot of ego benefit in writing. I like making it up and putting it in order, although I frequently am not aware that I'm liking it when I'm actually doing it! Sometimes I think, if I'm liking it so much, why don't I leap to it when I get up in the morning? Certainly I love to read. I have to read a lot when I'm writing. When I set a book in

the past, which I generally have done, I read a lot of the fiction that was published at that time, the books I think my characters might have read or the people around them might have been talking about. I do a lot of non-fiction reading for the historical setting as well. And then I'm in several book clubs, and I try very much to keep up with the work of my friends – which has now become impossible. If everybody I knew and loved would just stop writing for one damn year, I could catch up again! I try to read the Tiptree material too, which I'm usually very excited about. I probably read a lot more science fiction than I write.

"I have an interesting problem with the new novel, which is relentlessly mainstream. I hold firmly to the position that **Sarah Canary** was a work of science fiction. **The Sweetheart Season** I think had a lot of fantasy elements, mostly in terms of the setting.

To me, it took place in a mythical town with mythical properties, where people are ghosts and the birds talk to you.

"The new one takes place in San Francisco in the 1890s. Some of the characters are involved in the occult, which you would think would make it an easy slip into fantasy, but I don't want them to be genuine. They're all business people, hucksters, and I don't want to suggest that they have powers of any kind, so the fantasy can't come in there. And it seems like everywhere else I try to put it empowers them in a way I don't want them to be empowered. I guess I don't want to empower the occult at all.

"I think I'm launching a project about San Francisco that will take two or three books to finish. The current one involves a number of historical figures, which is both very inspiring and very restricting. I don't mind being wrong about things I don't *know* I'm being wrong about, and I'm sure many things like that will remain in the book, but if I know it's wrong, I generally feel I have to fix it. (Although in **Sarah Canary**, I used some stuff about Belle Starr....)

"The main characters are fictional, but the background is historical. And the actual situation is so much more complicated and interesting and unbelievable than anything I could make up, I just get lost in the research. It involves a family that lived in San Francisco on Octavia Street and their housekeeper, Mary Ellen ('Mammy') Pleasant, who has already appeared in Tim Powers's book **Earthquake Weather**. The more research I've done about her, the less I've known. She is a figure about whom there is not a single fact that's not in contention, and she's a touchstone now for a kind of historical revision based on racial issues. A lot of the early works with her now seem to be informed by a kind of racist stereotyping that saw her in certain ways and believed certain things

Continued on page 77

HarperCollins Buys Avon

Rupert Murdoch's News Corp., owner of HarperCollins, announced their purchase of The Hearst Corporation's book division, which consists of Avon and Morrow, on June 17. The purchase is expected to be finalized in July, pending government approval. No price was mentioned. This combination of the third and eighth largest US trade publishers will have revenues of more than \$900 million, second only to the new Random House created last year when Bertelsmann bought Random and merged it with Bantam Doubleday Dell.

News that the companies were even talking only surfaced on June 14, and by that time, according to *PW*, the deal had already been finalized. As with the Bantam/Random merger, all negotiations were apparently on the corporate owner's level, with no book people involved. Personnel at HarperCollins were surprised and those at Avon were stunned by the swiftness of the sale.

HarperCollins itself was up for sale several years ago, and apparently held talks recently with Viacom about merging with Simon & Schuster. The company was in financial trouble two years ago, but they cut lists and expenses and, according to Murdoch, "We have orchestrated a significant turnaround at HarperCollins over the last few years and are well positioned to take the next step - to build on this experience and success

Continued on page 69

Barnes & Noble/Ingram Merger Off

Barnes & Noble has dropped its plans to buy major book distributor Ingram in the proposed \$600 million deal announced last November. The decision came after reports that the Federal Trade Commission would block or delay the purchase.

Many independent booksellers and authors' groups had opposed the sale on antitrust grounds, saying the sale of the world's biggest distributor to the biggest bookstore chain would give B&N an unfair edge over competitors, and make Ingram less likely to serve the needs of smaller bookstores and merchants. A delegation from SFWA was among those making presen-

tations to the FTC in opposition to the deal, earlier this year. Opposition moves also included a major

Continued on page 70

Sullivan Wins Clarke Award



Tricia Sullivan

Dreaming in Smoke by Tricia Sullivan (Orion) has won the Arthur C. Clarke Award for best SF novel published in the UK in 1998. Sullivan received the award, £1,000 and an engraved bookend, from David Pringle at a ceremony on

May 19 at the Science Museum in London. During the ceremony, Pringle himself received a Special British Science Fiction Association (BSFA) Committee Award, presented by Stephen Baxter, for his achievement as the long-time editor and publisher of *Interzone*.

The Clarke Award has been co-sponsored by the BSFA and the Science Fiction Foundation, and Award Administrator Paul Kincaid announced they have now been joined by the Science Museum in supporting the award. Judges for the 1998 award were Claire Brialey and Tanya Brown (for BSFA), John Clute and Farah Mendlesohn (for the Science Fiction Foundation).

Judges for the 1999 Clarke Award will be Claire Brialey and Gary Dalkin (BSFA), Caroline Mullan and Kim Newman (the Foundation), and Doug Millard (Science Museum).

1998 Stoker Awards

The 1998 Bram Stoker Awards were presented June 5, 1999 at the Hollywood Roosevelt Hotel, Hollywood CA. Winners are:

Novel: *Bag of Bones*, Stephen King (Scribner)
First Novel: *Dawn Song*, Michael Marano (Tor)
Long Fiction: "Mr. Clubb and Mr. Cuff", Peter Straub (*Murder for Revenge*)

Short Fiction: "The Dead Boy at Your Window", Bruce Holland Rogers (*The North American Review* 11/12 '98)

Collection: *Black Butterflies*, John Shirley (Ziesing)

Anthology: *Horrors! 365 Scary Stories*, Stefan Dziemianowicz, Martin H. Greenberg & Robert Weinberg, eds. (Barnes & Noble)

Nonfiction: *DarkEcho Newsletter*, Vol. 5 #1-50, Paula Guran, ed. (DarkEcho)

Work for Young Readers: "Bigger Than Death", Nancy Etchemendy (*Cricket* 3/98)

Screenplay (tie): *Gods and Monsters*, Bill Condon; *Dark City*, Alex Proyas

Lifetime Achievement: Roger Corman, Ramsey Campbell

No Awards were given in the Illustrated Narrative and Other Media categories.

The HWA trustees also honored Barry Hoffman of Gauntlet Press with the Specialty Press Award.

A full report on the banquet will appear next issue.

King Hurt

Stephen King was in serious, but stable condition following an accident Saturday, June 19, near Lovell, Maine where he owns a summer home. He was alert, and in good spirits.

He was walking along a rural highway when he was struck by a Dodge Caravan whose driver lost control when distracted by a dog in the car.

King was thrown 14 feet and suffered various trauma including multiple fractures of the right leg and hip, a collapsed lung, a lacerated scalp, and other facial injuries. He was taken to the Central Maine Medical Center in Lewiston, Maine and operated on for the scalp injury. He faces further surgery for the hip and leg. His wife and family were there, and he was alert following surgery. He will be in hospital several weeks, and then will need physical rehabilitation.



1998 Stoker Awards Winners (l to r): John Shirley, Paula Guran, Michael Marano, Robert Weinberg, Nancy Etchemendy, Bruce Holland Rogers, Peter Straub, Ramsey Campbell.

Random Reorganizes

Last year's merger of Bertelsmann's US publishing arm, Bantam Doubleday Dell, with Random House has now led to the kind of consolidation critics of the deal had predicted, as Random announced a reorganization of eight formerly independent publishing units into four divisions, and a top publisher/editor's departure.

Bantam and Dell have been combined as the Bantam Dell Publishing Group, with Irwyn Applebaum as president and publisher; Doubleday joins with Broadway to form the Doubleday Broadway Publishing Group under president Stephen Rubin; trade imprints Vintage and Anchor, now Vintage Anchor Publishing, will remain separate entities.

Continued on page 70

W.H. Smith Buys Hodder Headline

Major British bookseller W.H. Smith has bought Hodder Headline, the third-biggest publishing group in the UK, for £185 million (\$296 million) cash, 43% over the market value of the shares at the time of the sale in late May. Hodder CEO (and Headline founder) Tim Hely Hutchinson will retain his post as he joins the WHS board and reports to its chief executive, Richard Handover.

The sale includes all Hodder Headline divisions – Hodder & Stoughton, NEL, Headline, and more. But the primary concern for WHS appears to be the potential for Internet sales. Discussing the deal,

Continued on page 70

Wizards Settles with SFWA, Signs with Tor

Wizards of the Coast has signed an agreement with SFWA to pay fiction writers \$100 for each story from *Dragon* magazine to appear on a forthcoming CD-ROM anthology of the complete run of the magazine.

The disagreement began more than six months ago when Wizards announced the CD as a reproduction, not a reprint, and that the material was covered under the original agreements. Various authors complained they had not signed work-for-hire agreements, and that

Continued on page 70

1999 Sturgeon Award Finalists

The finalists for the Theodore Sturgeon Memorial Award for the Best Short SF of the previous year are:

Ted Chiang, "Story of Your Life" (*Starlight 2*); Tony Daniel, "Radio Praha" (*Asimov's 3/98*); Cory Doctorow, "Craphound" (*SF Age 3/98*); L. Timmel Duchamp, "Dance at the Edge" (*Bending the Landscape: SF*); Michael Kandel, "Wading River Dogs and More" (*Asimov's 5/98*); James Patrick Kelly,

"Lovestory" (*Asimov's 6/98*); Ian R. MacLeod, "The Summer Isles" (*Asimov's 10-11/98*); Uncle River, "Love of the True God" (*Talebones Winter '98*); Kristine Kathryn Rusch, "Echea" (*Asimov's 7/98*); Bruce Sterling, "Maneki Neko" (*F&SF 5/98*); Michael Swanwick, "Wild Minds" (*Asimov's 5/98*).

The finalists were chosen by Theodore Sturgeon's son Robin from semi-finalists selected by a group

of writers, editors, and reviewers chaired by David Truesdale and Christopher McKitterick. The winner and two runners-up will be picked by Frederik Pohl, Kij Johnson, and James Gunn, and presented July 9 at a dinner at the University of Kansas, along with the John W. Campbell Memorial Award for the Best SF Novel of the Year, and inductions into the SF & Fantasy Hall of Fame.

The Data File

King Pulls *Rage* • Stephen King has asked Penguin to withdraw his novel *Rage*, originally published as by Richard Bachman, from publication with its next printing, in the wake of the Columbine High School shootings. The novel, about a troubled high-school teen, is currently available as part of **The Bachman Books**. As a guest speaker at the Vermont Library Association's annual meeting in Killington VT, King said, while not endorsing censorship, that writers need to examine the impact of their work on society; recent incidents have made him examine the effect of his books, including three involving high-school violence.

New York Times vs. Amazon.com • Amazon.com has gone to the US Federal District Court in Seattle seeking "Declaratory Relief" to defend its right to use the *New York Times* bestseller list on its website as part of a promotion offering listed books at a 50% discount. The *Times* sent cease-and-desist letters to Amazon.com and Borders.com (but not to barnesandnoble.com), demanding the online booksellers stop using the newspaper's bestseller list in promotions, until now a common practice among booksellers. (Ironically, a recent issue of the *New York Times Book Review* carries an ad from Amazon.com showing the *Times* bestseller list.) Amazon.com's attempts to reach a compromise with the *Times* failed. The *Times* is known to have a business arrangement with Barnes & Noble, which owns rival Internet bookseller Barnesandnoble.com. The *Times* was quoted in *Publishers Weekly* as stating, "Amazon.com is using our property for its own commercial purposes and takes freely what other retailers license." Amazon spokesman Bill Curry responded to *PW*, "...what we're doing is completely acceptable, just as you would say 'this movie is an Academy award winner.'" Borders has yet to announce a position in the matter.

Many booksellers post the *Times* list as an indicator of bestsellers. The *Times* has never tried to stop this, and has, in fact, always encouraged it.

Australia to Tax Books • A deal reached in Australia's upper chamber of Parliament, which will allow a 10% Goods and Services Tax (GST) to be introduced next year, will also be applied to books. Australian publishers and booksellers are concerned about the tax, which will become part of the price of books instead of an added-on sales tax, as in the US. This will immediately raise the price of books 10%, and give international online booksellers, who don't, at the moment, pay the tax, an advantage. Publisher costs may also increase, as materials are taxed, raising prices further.

Publishers are also concerned that the government may be moving towards an open market, as in New Zealand, where various imported editions compete with Australian editions.

Worldcon News • The Bay Area in 2002 Worldcon Bid Committee has withdrawn its bid for San Francisco, leaving only its bid for San Jose. An opposing bid from Seattle was withdrawn earlier because of hotel problems. The Bay Area group's plan to give voters a choice fell through when the San Francisco headquarters hotel, the Argente (formerly ANA) booked another group into the space. Previously, the San Francisco Marriott had also withdrawn from negotiations. Since there is no other bid, it looks like the Worldcon will be held in San Jose, California in 2002.

Announcements • Shawna McCarthy has left the Scovil Chichack Galen Literary Agency after 6½ years and formed her own company, The McCarthy Agency. She has retained all the clients she managed at SCG; their foreign rights will still be handled by the Danny Baror Agency. She is also looking for new clients. She can be reached at (732) 741-3065 (phone and fax), e-mail to ShawnaM896@aol.com. She also has a New York City office: The McCarthy Agency, 545 Eighth Ave., Suite 401, New York NY 10018; (212) 714-3137, for deliveries.

Orion Books plans to open a 20-person office in New York, as part of a three-year expansion plan. Managing director Anthony Cheatham said, "We need to have our own business from which we can launch our own worldwide publications." The office is set to open around the end of 2000, with half of its list devoted to US titles, half to British. In science fiction, Orion owns both the Gollancz and the Millennium imprints.

The Southwest Writers Conference, August 19-22, 1999, will again feature Kristine Kathryn Rusch and Dean Wesley Smith's "The Art and Business of Writing Fiction" workshop. Other conference guests include Bantam editor Pat Lobrutto, publisher Warren Lapine (*Aboriginal SF*, *Absolute Magnitude*, etc.), and guest speakers Robert E. Vardeman and Denise Vitola. For further information: The Southwest Writers Workshop (SWW); (505) 265-9485; e-mail: Swriters@aol.com; website: www.us1.net/SWW

HSF/Flights of Fantasy Books & Games in Santa Monica CA closed June 1, 1999. Send mail and inquiries to HSF/Flights of Fantasy, PMB 1152, 2118 Wilshire Blvd., Santa Monica CA 90403-5784.

Awards News • The SFRA presented its 1999 awards
Continued on page 70

People & Publishing



Garth Nix

Milestones

GARTH NIX has joined Australia's Curtis Brown as a part-time literary agent, after Brown bought the Hickson Associates agency. He will be helping with the merger, and also hopes to develop a client list of SF/fantasy writers whose works can be sold in Australia, the UK, and the US (via associate Scovil Chichack Galen). As a writer, Nix is represented by Curtis Brown in Australia and Russell Galen in the US. He comments, "This is kind of a weird position for me ... on some days I will be an agent, and on some days a client." But he's had previous experience in wearing two hats, as both an author and an editor for HarperCollins Australia.

DERRYL MURPHY and wife JoAnn are the parents of Brennan Whitman Murphy, born February 22, 1999. Canadian writer Murphy also reports, "I was recently interviewed by *The Edmonton Journal*

for a piece about *Tales of Hoffmann*, Offenbach's opera" which involves an automaton/doll. "Fully half of a fairly large piece was an interview with me about the history of robots and AI in SF."

Artist **JODY LEE** and husband **TOM INGRAM** are the parents of **JESSAMYN LEE INGRAM**, born in early April. She is their second child.

KATHLEEN M. MASSIE-FERCH, SF writer and anthologist, was diagnosed with breast cancer, and underwent a complete mastectomy on May 27th. According to her husband, Thomas A. Ferch, she is recovering from surgery at home and has started chemotherapy.

HARLAN ELLISON's Superior Court suit against **FORREST J ACKERMAN** for "harassing" faxes (see The Data File, *Locus* #458) has been dismissed "without prejudice."

Awards

BRIAN STABLEFORD has won the SFRA's 1999 Pilgrim Award for an outstanding body of scholarship in science fiction.

THOMAS M. DISCH won the 1999 Michael J. Braude Award for Light Verse presented by the American Academy of Arts and Letters. It carries a prize of \$5,000.

ROBERT SILVERBERG and **RAY BRADBURY** will be inducted into the SF & Fantasy Hall

of Fame during a ceremony at the presentation of the Campbell and Sturgeon Awards in Lawrence KS in July. The 1999 posthumous inductees are **A. MERITT** and **JULES VERNE**.

FRANK N. ROBINSON's *Waiting* was chosen by National Public Radio show *All Things Considered* as one of the 10 Best Books for the Summer, and he read from it on the air.

DAWN DUNN received the Colorado Authors League Top Hand Award for the best published short story of 1998 for "The Cellophane Heart", which appeared in *Hot Blood X*. At a ceremony in May, she received a trophy and a check.

Books Sold

VERNOR VINGE sold three new novels, plus reprint rights to four previous books, to Tom Doeherty and James Frenkel at Tor, for a "real healthy" mid-six-figures, via agent Sharon Jarvis. It might (or might not) be enough for him to give up his teaching and become a full-time writer.

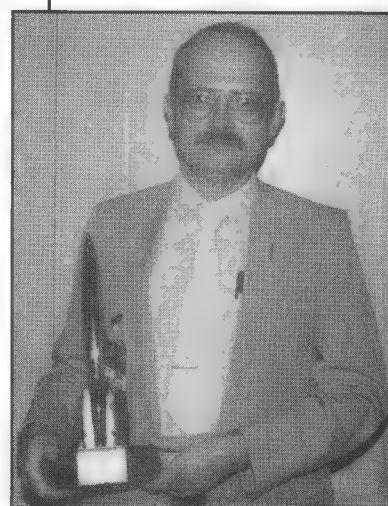
ALLEN STEELE sold *Time Loves a Hero*, an expansion of Hugo-winning novella "Where Angels Fear to Tread", to Ginjer Buchanan at Ace via agent Martha Millard. They will also reissue *Orbital Decay*, *Clarke County*, *Space*, and *Lunar Descent*.

NANCY KRESS sold two new novels, including completed *Probability Moon*, to David Hartwell at Tor, for a "mid-five-figure" advance via Ralph Vicinanza.

PATRICIA A. McKILLIP sold *Shadow in Ombria* to Susan Allison at Ace via agent Howard Morhaim.

JENNIFER ROBERSON sold the first three books in her new "Caravans" series to Betsy Wollheim at DAW via Russell Galen. German rights sold earlier to Goldmann via foreign rights agent Danny Baror for a six-figure advance in dollars. Galen notes, "The two deals in hand so far would bring Roberson over \$500,000 if certain escalators are triggered."

MERCEDES LACKEY sold two standalone fantasy novels, one Arthurian, the other featuring Eleanor of Aquitaine, to Betsy Wollheim at DAW, via Russell Galen. Lackey and **LARRY DIXON** also delivered collaboration *Owlknight* to DAW.



Vernor Vinge

DAVID GERROLD sold a three-book YA series, *Jumping Off the Planet*, *Bouncing Off the Moon*, and a third untitled, to Tor via agent Barbara Bova.

JACK McDEVITT sold *Infinity Beach* to Jane Johnson at HarperCollins UK. US rights went earlier to HarperPrism.

AL SARRANTONIO sold *Redshift*, an original SF anthology described as "the new millennium's *Dangerous Visions*," to Laura Anne Gilman at Roc for a high-five-figure advance, in an auction conducted by Ralph Vicinanza.

A.E. VAN VOGT sold *Futures Past*, a "collection of his best short fiction," to Tachyon Publications via Dan Hooker of the Ashley Grayson Agency.

TOM SHIPPEY's non-fiction work *J.R.R. Tolkien: Author of the Century* went to Jane Johnson at HarperCollins UK.

JON COURTENAY GRIMWOOD sold three novels to John Jarrold at Earthlight, who described them as "the Alexandria Quartet as SF," via agent Maggie Noach.

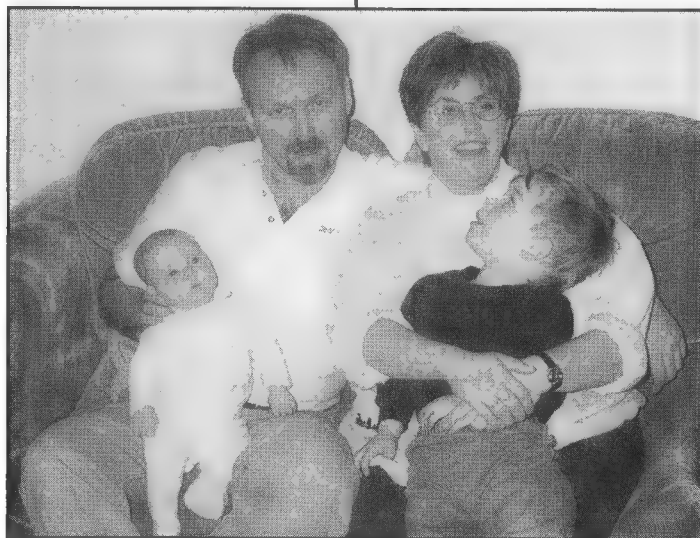
CHERRY WILDER sold *The Wanderer* to David Hartwell at Tor.

NINA KIRIKI HOFFMAN sold *Past the Size of Dreaming*, sequel to *Red Heart of Memories*, to Ginjer Buchanan at Ace.

FIONA PATTON sold new "Branion" novel *The Golden Sword* to DAW via Joshua Bilmes.

BILLIE SUE MOSIMAN sold two untitled volumes in new series "Red Moon Rising" to Sheila Gilbert at DAW via Martin H. Greenberg/Tekno-Books.

JULIAN ROSS sold historical fantasy *Son of the Sword* to Ginjer Buchanan at Ace.



Derryl, JoAnn, Aldon, and new baby, Brennan Murphy

People & Publishing



Nancy Kress

CURT BENJAMIN sold novels *Seven Brothers* and *Seven Armies* to Sheila Gilbert at DAW.

JOHN C. WRIGHT sold his first two novels, SF *The Golden Age* and fantasy *Las Guardian of Everness*, to David Hartwell at Tor via Jim Frenkel acting as agent.

TERRY McGARRY sold first fantasy *Illumination* to Jenna Felice at Tor via Russell Galen.

MICHELLE WEST sold the fourth volume of the "Sun Sword" series to Sheila Gilbert at DAW via Russell Galen.

NICHOLAS POLLOTTA sold new SF/Military trilogy "The Skydark Chronicles" to Gold Eagle Books of Toronto. He notes he is no longer represented by the Richard Hensaw Agency.

EDO VAN BELKOM sold an untitled YA horror anthology to Tundra Books and *Writing Horror* to Self-Counsel Press via Joshua Bilmes.

FRANZ ROTTENSTEINER sold an anthology of Austrian SF to US publisher Ariadne Press.

Books Resold

MICHAEL MOORCOCK resold *The Cornelius Chronicles* omnibus volumes plus a new Cornelius short story collection to John Oakes at Four Walls Eight Windows via Howard Morhaim.

Books Delivered

CHARLES DE LINT turned in novel *Forests of the Heart* to Patrick Nielsen Hayden at Tor.

ARTHUR C. CLARKE and **STEPHEN BAXTER** delivered

The Light of Other Days to Jane Johnson at HarperCollins UK and Patrick Nielsen Hayden at Tor. Baxter also turned in *Longtusk*, second in his "Mammoth" series, to Simon Spanton at Orion and to John Douglas at HarperPrism.

BEN BOVA turned in *Venus* to Tor and Hodder & Stoughton. In June, he and wife Barbara went to London, where he was asked to contribute reviews and opinion pieces to *The New Scientist*, and met the people at W.H. Smith (who just bought H&S). He notes, "They were very nice, and very enthusiastic about SF."

WIL MCCARTHY turned in *Collapsium* to Shelly Shapiro at Del Rey.

KATHERINE KURTZ delivered *St. Patrick's Gargoyle* to Ginjer Buchanan at Ace for hardcover publication.

LISA MASON turned in *Pan-gaea, Book II: Imperium Afire* to Anne Groell at Bantam.

STEPHEN LAWHEAD finished *The Black Rood*, sequel to *The Iron Lance*, for HarperPrism.

RICHARD CALDER delivered *Malignos* to John Jarrold at Earthlight.

ELAINE BERGSTROM delivered the *Untitled Sequel to Mina* to Ginjer Buchanan at Ace.

MARC ZICREE turned in *Magic Time*, a collaboration with **BARBARA HAMBLBY**, to John Douglas at HarperPrism. It's the first of three books originally designed to be a TV series but with no deal yet. Volumes two and three are to be collaborations with **MAYA KAATHRYN BOHNHOFF** and **ROBERT CHARLES WILSON**.

"**PETER GARRISON**" delivered *The Magic Dead*, third in "The Changeling Saga", to Ginjer Buchanan at Ace.

JOANNE BERTIN delivered *Dragon and Phoenix*, second in the "Dragonlords" series, to Tor.

S.L. VIEHL turned in the second *Stardoc* novel to Laura Anne Gilman at Roc.

Publishing

GREG TOBIN has been named senior vice president and editor-in-chief of the Ballantine Publishing Group, replacing Judith Carr, who moved to Pocket. He was previously VP and editor-in-chief of the Book-of-the-Month Club. He will direct editorial activities of all the Ballantine imprints - Del Rey,

Fawcett, etc., and report to Gina Centrello, president and publisher of the Ballantine Group.

LISA QUEEN is now editorial director at Morrow, replacing **BETTY KELLY**. Queen, who joined Morrow in 1978, will continue to serve as vice president and associate publisher of the adult trade division, and director of sub rights.

STEVEN DE LAS HERAS has resigned as Tor associate editor but will continue to do freelance consulting for them.

Media

ROBERT SILVERBERG and his wife, **KAREN HABER**, recently spent a day in Northern California watching the filming of *The Positronic Man*, based on a work by Silverberg and **ISAAC ASIMOV**. The android Andrew Martin is played by Robin Williams, whose costume Silverberg calls "beautiful, very expressive" and convincing.

DEAN KOONTZ is working with producers Rob Lee of Elephant Walk and Ken Kaufman of Patchett-Kaufman to produce several TV movies based on his novella "Black River" (which he will make into a novel), possible mini-series based on *Winter Moon* and *Dark Rivers of the Heart* and series from *Twilight Eyes*, and some original movies/series works, in various deals via Robert Gottlieb of William Morris.

STEPHEN KING's "The Sun Dog", a novella from *Four Past Midnight*, has been optioned by Imax Corp. producer/adapters Lawrence D. Cohen and Michael Gore. Cohen has adapted *Carrie* and two other works by King.

MICHAEL CRICHTON has established game company Timeline Studios, in conjunction with Vitus Corp., to develop interactive 3-D computer games for the "next generation of computer entertainment."

DENISE VITOLA's "Ty Merrick" series, including the forthcoming fifth book, *The*



Jennifer Roberson

Radon File, has been optioned by Hyperfilms, Inc., via Irene Kraas of the Kraas Literary Agency and Lisa Fitzgerald of Fitzgerald Management.

CAROL DAVIS & ESTHER REESE finished the 18th (and final!) *Quantum Leap* tie-in, *Mirror's Edge*, for Ginjer Buchanan at Ace.

MARTIN H. GREENBERG will do an original *Xena: Warrior Princess* anthology for Ginjer Buchanan at Ace.

KEITH R.A. DECANDIDO will do *The Ares Alliance*, his second "Young Hercules" novelization, for Anne Greenberg at Archway.

MATT COSTELLO finished media tie-in *Poltergeist: The Legacy: Maelstrom* for Ace.

ASHLEY MCCONNELL delivered *Stargate SG-1: The First Amendment* to Laura Anne Gilman at Roc.



Harlan Ellison with Yuri Rasovsky, Producer-Director of *The Hollywood Theater of the Ear*

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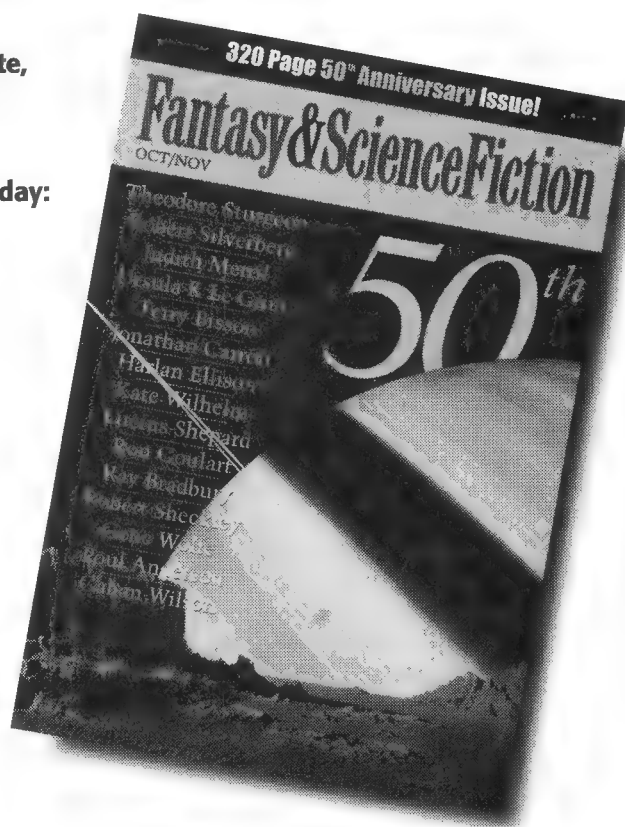
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Our 320 page 50th Anniversary Oct/Nov issue, with new stories from SF's great writers, old and new. Here's a sampling of some of its treasures:

- ★ "Crocodile Rock" a thrilling novella by Lucius Shepard.
- ★ "A Hero of the Empire" a new novella by Robert Silverberg.
- ★ "New York Vignette" a never published story by Theodore Sturgeon, along with a memoir by Judith Merrill about her relationship with Sturgeon.
- ★ Stories by Harlan Ellison, Poul Anderson, Kate Wilhelm, Ursula K. Le Guin, Jonathan Carroll, Ron Goulart, Terry Bisson, Robert Sheckley, Gene Wolfe, Ray Bradbury and others.

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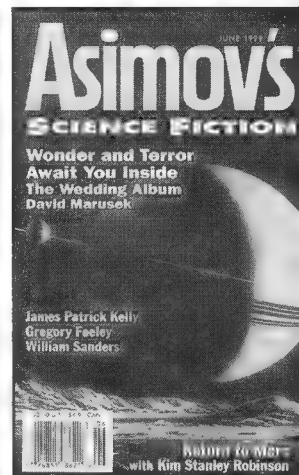
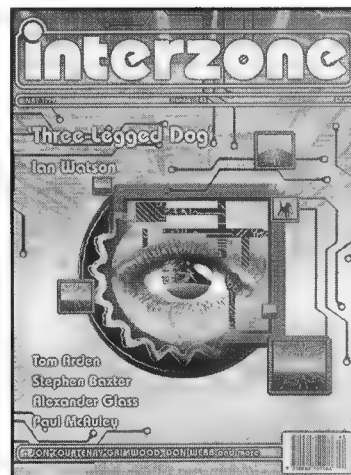
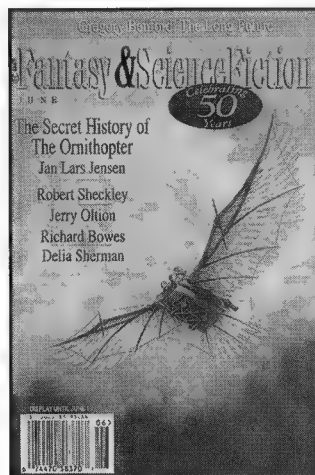
Reviews by Mark R. Kelly

F&SF 6/99
Interzone 5/99
Asimov's 6/99
Event Horizon 6/99

The June *F&SF* opens with Robert Sheckley's "Deep Blue Sleep", in which a man named Gerson prepares to log on to SnuggleDown, a virtual reality network for experiencing adventures during sleep. He's interrupted by the arrival of a thought-ogram from a woman, Myra, who's mistaken him for someone else; then by the arrival of thought police in pursuit of a dangerous sex criminal – Myra; and then by a control voice hoping he's enjoyed his adventure. In a witty but rather predictable way, the story layers reality and virtual reality, undercutting at each stage the presumptions of the previous stage, with a final surprise at the end. What's most amusing is the interlude when Myra pokes around in Gerson's mind, a scene conducted almost entirely in dialogue, where the humor is in her reactions to the embarrassing things found in a typical male's mind.

Richard Bowes' "A Huntsman Passing By" reads like a fictional treatment of the themes of Marina Warner's books on how traditional fairy tales relate to elements of modern society and pop culture. The narrator is a doorman at a party celebrating two painters famous in the New York arts scene of the 1970s. The painters' reputations leapfrogged each other: Victor Sparger was the big deal until Louis Raphael came to town; then Sparger upstaged Raphael by making a film about him called *Raphael!* The narrator was a minor player in these cultural events, and he reflects through flashbacks on the involvement of others in the film's making, including the scriptwriter and the producer. He views their relationships in terms of fairy tale roles, and his own secret identity is the hunter, who has a small but critical function to play by the end of the story. The story is layered through the flashbacks and the complications of narrative voice; it's partly in second-person, and the identity of the reader, i.e. who the narrator is talking to, is one of the key revelations. It's a difficult story that doesn't grab your attention with any obvious narrative hook, but it's worthy of close attention for the fascinating links it makes between tradition and modern life.

Robert Loy's "Sing a Song of Sixpence a Bottle Full of Rye" also relies on fairy tales of a sort, that is nursery rhymes, but its tone couldn't be more different than Bowes's story. The narrator is Jack B. Goode, a private detective who's hired by a princess to find out who's trying to kill the prince by putting blackbirds in his blackberry pie. Loy's prose manages a pun or nursery rhyme allusion in almost every other line, and a running joke is that people keep mistaking Jack for others with that first name (e.g. Jack Sprat). The story walks a fine line between being too cutesy for words and impressively tak-



ing the world of nursery rhymes seriously.

Like those two stories, Nancy Etchmendy's "Werewolf" relies on traditional fantasy lore. Tatiana, a housewife with a secret, serves hors d'oeuvres to her in-laws, who've come for dinner on the night of the full moon. She finds herself unable to express her natural (earthy and lusty) inclinations and realizes she's acting just like the perfect housewife her unknowing in-laws expect her to be, fixing vegetarian lasagna and cleaning the kids up before dinner. But the moon is rising and things change. This is a sly and subtle tale in which the horror element serves as a metaphor for the way people modulate their natural behavior to conform to what others expect of them.

More conventional is James Sarafin's "A Clarity in the Ice" set in the author's familiar territory of Alaska, where Carl Saville earns a meager living escorting tourists out onto a shifting glacier. He's estranged from his son, who married the daughter of a rival tour guide, but Carl wishes he were on better terms with his grandson Eric. Carl discovers a body buried in the ice, and quickly plans to build a tourist attraction with it to upstage his rival. But he returns from a day of digging to see a vision made real: a modern hotel in place of his modest house, the kind of place he might have built if his rival hadn't split their business. Sarafin gives away the mystery of the body in the ice (with an anecdote about native lore), but the mystery isn't important in itself; it's just a key for carrying Carl into an alternate reality. Sensitive told, this is a perfect sort of *Twilight Zone* story about a supernatural experience that enables a man to reevaluate his life in the real world.

Delia Sherman's "The Parwat Ruby" is cozily traditional in style, written in the comfy charm of a Victorian tale in which narrative formality alternates with first-person authorial confidences between author and reader. The story is about a wealthy explorer, Sir Alvord, who promises a ruby ring to his sister Mrs. Mildmay with instructions that it must be kept in the family. But when Alvord dies, Mrs. Mildmay discovers the ring on Alvord's widow's finger, and

the codicil to Alvord's will about the ring is nowhere to be found. The story builds to a revelation about the curse of the ring, but a secondary fantasy idea is just as interesting and more subversive: Sir Alvord was a magus, like half the government; it is a thing commonly acknowledged but seldom spoken of.

Jan Lars Jensen's "The Secret History of the Ornithopter" begins in 1899 as an ambitious Englishman, Edward Frost, demonstrates a contraption he's built to a group of watching gentlemen: a mechanical bird with flapping wings, an ornithopter. It fails, and within a few years both the Royal Aeronautical Society and the Wright Brothers in America have expressed a commitment to fixed wing aircraft. Frost's commitment to ornithopters perseveres until his career and marriage are in ruins. Then he receives an offer from a Japanese magnate to continue his work on the island of Honshu, and travels there with his son Reggie.

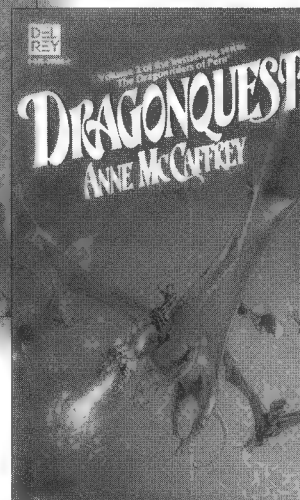
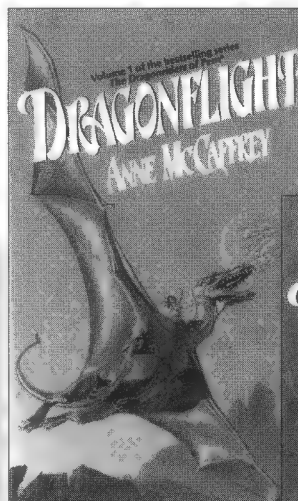
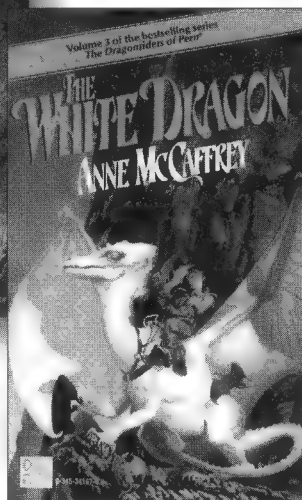
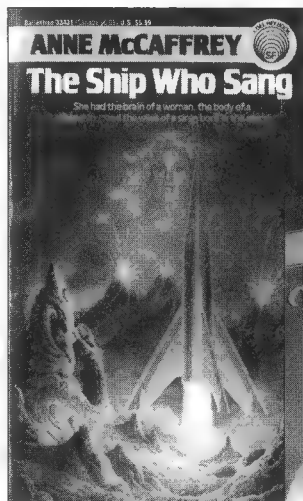
Decades pass and Frost's work goes well, but he is upset by Reggie's adoption of Japanese ways. A disastrous attempted return to England in 1918 results in Reggie's estrangement from Europe and commitment to Japanese culture and life. More decades pass, and Frost sees his ornithopter dreams fulfilled beyond his wildest imagination.

This is both a secret history and an alternate history, the distinction being that the events of a secret history might have occurred in our world without us knowing about them, whereas the differences between our world and an alternate history would be obvious and unavoidable. (By the time of World War II the story does become an alternate history, but only secondarily.) By placing the large-scale technical development of the ornithopter in the Far East, Jensen makes its existence semi-plausible in the same world as western aircraft. The technologies reflect their cultures, the "fixed" constructions of the West vs. the fluid, organic designs of the East, and this dichotomy is mirrored by Frost's estrangement from his son's commitment to Japanese life, a theme that gives an emotional texture to what would otherwise be a dry technical his-

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story. The story vividly illustrates how the development of technology reflects cultural values, and it's almost old-fashioned as a tale of technical evolution from the stage of lone visionary to the achievement of a true sense of wonder. In these days of magical technology that everyone uses but hardly anyone understands, that's a rare feat.

The cover story of the May *Interzone* is Ian Watson's "Three-Legged Dog", in which a dead woman named Amanda Riley finds herself haunting her widowed husband Matthew, who she suspects caused her death. Their history is shown in flashback; he was a computer geek, she was an ambitious poet who pragmatically wooed him for the chance to live off his promised wealth. But she hadn't counted on the depth of his obsession with writing better and better computer games, and discovers that the traffic accident that killed her was a sort of sacrifice of her to his God of Bytes. She explores her ethereal world, where a three-legged dog leads her to icons of her own poems, and discovers a computer reality beyond even what Matthew would have guessed. The notions about self-emergent AI's are familiar, but Watson employs it as a clever rationale for Amanda's ghostly condition.

Alexander Glass's "Grandma's Bubble and the Speaking Clock" is also a stylish treatment of a familiar SF idea. Shauna listens to her Grandmother talk about the old days when there were things like cars and trains, stamps and hearing aids. Wanting to know more, Shauna seeks out the oldest thing in the house, a Speaking Clock, and asks what it remembers. It instructs her to step inside and look out through its eyes, and Shauna sees Grandmother in her youth, debating research, space flight, and a Cause; for more, the Clock suggests, seek out Grandmother's collection of old things in the store-room. Glass subtly provides answers to questions Shauna senses but doesn't know how to express, such as why in this world the roles of women are so sharply limited. Shauna's discoveries tell the reader about a post-apocalyptic world full of dangers that could never be fully appreciated by a young person growing up in it.

Tom Arden's "The Volvox Immersion" is another story about a young girl learning the truth, or at least part of the truth, about her world. Emmy lives on a grand estate with her Grandfather James and various disagreeable relatives. She doesn't understand their talk about turning the Immersion off, but senses the significance of the day when it is to be done. On the day of its planned destruction, Grandfather takes Emmy on a ride in his Silver Ghost and they pass through a valley choked with ugly, cramped brick houses occupied by happy, oblivious people. Arden skirts a cliché or two in contrasting the bickering rich folk with the idyllic poor, but the secret of the immersion works both as a sharp fantastic metaphor for class warfare and an effective device for achieving a conceptual breakthrough about the nature of the real world.

Stephen Baxter's "Marginalia" is a pendant to his novel *Voyage*, an alternate history about NASA missions to Mars in the 1980s. It pur-

ports to be a document sent to the author by an anonymous correspondent, and it compiles evidence about a mysterious explosion in the Nevada desert in 1983, a man claimed by someone else to have actually gone to Mars, and the evidence of various probes to Mars in '64 and '71 and '76. In short, not only did NASA really go to Mars, but there was an advanced civilization there that was the target of an attack directed by Nixon and Reagan. Baxter makes it all plausible enough that what he's done in effect is turn his alternate history into a secret history (alternate history + conspiracy = secret history?) True to the nature of conspiracy theories, the story shows that with sufficient imagination, a given set of facts can tell almost any story a writer wishes to tell.

Paul J. McAuley's "Before the Flood" is a companion story to last month's "Alien TV", both concerning a continuous broadcast from an alien race that humans study for clues to technological advancement, and for other reasons. John Kosik, who fled a Utah compound set up by one of the alien researchers, is now returning there with the FBI to investigate an apparent catastrophe. As in a dangerous religious cult, half the compound's members lie dead, the other half are in comas, and the leader, Michio, is missing. As Kosik explains the background of Michio's project to the FBI, the alien TV signals play continuously on large outdoor screens, and Kosik realizes what Michio was up to and what danger still remains.

The story is brief and resembles in outline any number of others about humans subsuming themselves to alien mindsets. What sets it apart is McAuley's explicit suggestions about how human and alien thought processes differ. The key is the human propensity for the "narrative impulse," and alien TV is strange because it shows things but in no way tells a story. Michio tries to recreate the alien rituals seen in the broadcasts, but Kosik observes that even Michio's strategy for enacting those rituals relies on basic human narratives; there's no escaping human thinking. It's a provocative idea that supports both the exotic SFnal premise and – as the best SF often does – provides insight into the human condition.

This year's June *Asimov's* story by James Patrick Kelly is "10¹⁶ to 1", in which Ray Beaumont, a 6th-grade science-fiction reader in 1962, meets an invisible man. Ray is savvy enough from his reading to recognize clues that the man, Cross, is a time-traveler from the future. Ray hides Cross in the family bomb shelter and agrees to help purchase a list of supplies Cross needs for his trip into New York City on October 26th. Meanwhile, President Kennedy makes a speech on TV that alarms Ray's mother into thinking World War III is about to begin. When his plans go awry, Cross urges Ray to make the trip into the city for him, even though, Cross allows, Ray's chances of success are only 10¹⁶ to 1. At stake is nuclear war and the future of life on earth.

The story powerfully evokes times that many readers are apt to identify with on several levels. It is the era of the Cold War when it seemed as if the world could end at any moment; it is

the era of personal discovery by an outcast kid finding refuge and excitement in the worlds of science fiction; and it's a time of life when kids often make unsettling discoveries about their parents' shortcomings. But the story isn't just an exercise in nostalgia. By suggesting a couple of different ways in which history might go, Kelly plausibly revives the threat of atomic doom that no one, including SF writers, pays much attention to any more. The nuclear arsenals still mostly exist, Kelly points out, and just because the world didn't end when everyone was afraid it might, doesn't mean it still can't.

Kim Stanley Robinson's "Sexual Dimorphism" is one of the new stories from his collection of mostly original tales set on Mars, *The Martians*. The story contrasts scientific principals with human relationships as Dr. Andrew Smith studies paleogenomics, searching for patterns in the DNA of various dolphin species for clues to developing creatures for the Martian seas. Andrew lives with a colleague, Selena, whose interest in him he realizes is fading. When he confronts her about seeing another man, he makes an emotional outburst that even he realizes is unforgivable. She leaves him, he becomes depressed and buries himself in his work, and then he perhaps perceives something of significance in the DNA.

As in his Mars novels, Robinson doesn't temper the science of his story any more than he simplifies the human relationships; this is science fiction with equally strong doses of both science and fiction. At times the blend could be a bit gentler than it is; the opening lines are technical and dry as dirt, and the closing lines are a bit too enigmatic. But the central issue is fascinating: the DNA study gives Robinson the opportunity to discuss both the ways in which emotions are affected by (or are simply aspects of) brain chemistry, and the extent to which male and female genes are the same. Some problems will be illuminated by the work of colonizing Mars, even if they will never go away.

Chris Lawson's "Written in Blood" is also about DNA, and it comes with an unusual (for SF) cultural perspective. The narrator is an Australian and Muslim girl traveling with her father on the Muslim pilgrimage, haj. In the Holy Lands they hear tales of a "bloodwriter" and her father, a biologist, visits the man to see if he's legitimate. Father is impressed; the bloodwriter has invented a way of writing the Qur'an into a person's blood by means of translating each letter of the alphabet into DNA codons within white blood cells. Father accepts a treatment himself and only later realizes a possible danger: the encoding makes him a potential target for a designer virus, should someone seek to target Muslims.

From the girl's perspective, the story is a lesson in intolerance; Muslims bicker among themselves about tradition and the letter of the Qur'an; in Australia Muslims are the latest societal scapegoats. Science is available as a weapon against religion (the virus) or, as Lawson movingly shows, as a means of expressing religion's highest aspirations.

Gregory Feeley's "Ladies in their Letters" is the latest in his series of stories that illuminate

Continued on page 54

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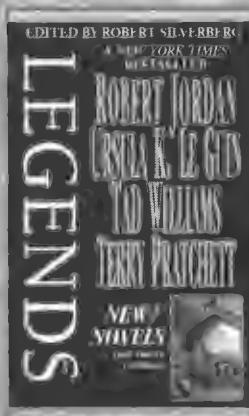
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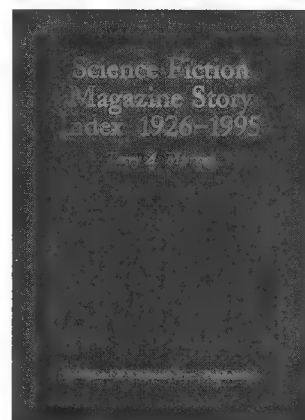
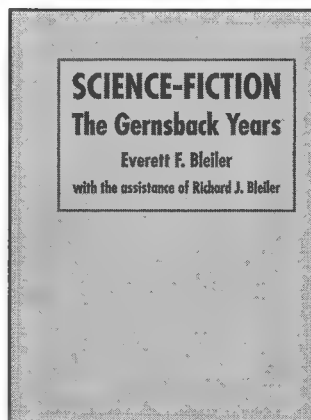
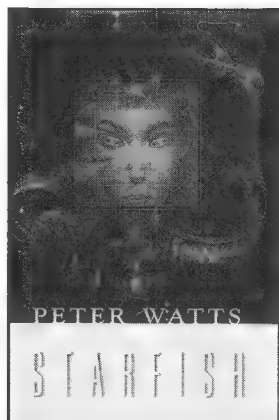
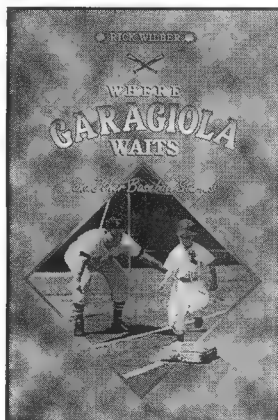
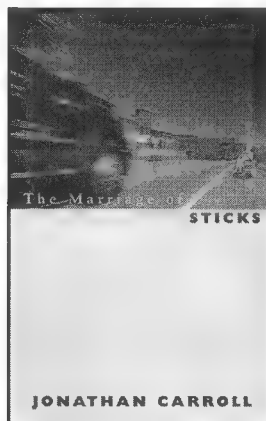
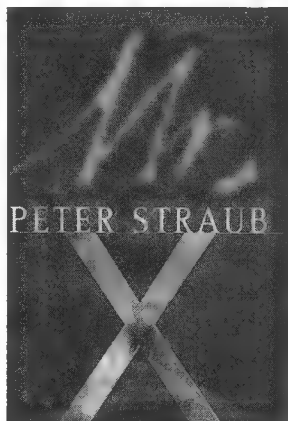
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Locus Looks at Books

Reviews by Gary K. Wolfe



The Year's Best Fantasy and Horror: Twelfth Annual Collection, Ellen Datlow and Terri Windling, eds. (St. Martin's 0-312-20962-2, \$29.95, 498pp, hc; -20686-0, \$17.95, tp) July 1999. Cover by Tom Canty.

Mr. X, Peter Straub (Random House 0-697-40138-5, \$25.95, 484pp, hc) August 1999.

The Marriage of Sticks, Jonathan Carroll (Gollancz 0-575-06615-6, £16.99, 284pp, hc) May 1999. Cover by Splash. (Tor 0-312-87193-7, \$23.95, 256pp, hc) September 1999. Cover by Tom Canty.

Where Garagiola Waits and Other Baseball Stories, Rick Wilber (University of Tampa Press 1-879852-61-6, \$24.95, 168pp, hc) June 1999. [Order from University of Tampa Press, 401 West Kennedy Blvd., Tampa FL 33606. Include \$2.50 postage.]

Starfish, Peter Watts (Tor 0-312-86855-3, \$23.95, 317pp, hc) July 1999. Cover by Bruce Jensen.

Science-Fiction: The Gernsback Years, Everett F. Bleiler with the assistance of Richard J. Bleiler (Kent State University Press 0-87338-604-3, \$65.00, 730pp, hc) September 1998. [Order from Kent State University Press, PO Box 5190, Kent OH 44242-0001; 800-247-6553]

Science Fiction Magazine Story Index, 1926-1995, Terry A. Murray (McFarland 0-7864-0691-7, \$65.00, 627pp, hc) March 1999. [Order from McFarland, Box 611, Jefferson NC 28640; 800-253-2187]

For the past few years, it has seemed increasingly apparent that Ellen Datlow and Terri Windling's *Year's Best Fantasy and Horror* series – for all its considerable virtues – had become a creature of marketing convenience. It was really two anthologies in one, and it sometimes gave you the sense of two office-mates eyeing one another warily across the desks of a cubicle they were forced to share despite their radically different tastes in poster art. Story selections seemed so wildly inconsistent in sensibility – a unicorn one minute, a mouthful of razor blades the next – that it became difficult to imagine what kind of reader was being targeted, and Datlow and Windling even took to using their initials at the end of each story introduction as a kind of truth-in-packaging label for those readers who want one thing or the other. "If you prefer fantasy to horror fiction, look for my initials on the story introduction," writes Windling in her introduction to this year's volume. "If you prefer the opposite, look for Ellen Datlow's." She goes on to argue that "the two fields enrich each other when viewed side by side," which sounds like a persuasive and even virtuous argument until you realize, in her next paragraph, that she intends

to blur the very idea of "field" – in the sense of genre – by mixing up what she calls "genre fantasy and mainstream fantasy" in a wildly eclectic notion of the fantastic that has always been the source of the anthology's greatest strength. *The Year's Best Fantasy and Horror* isn't really valuable for what it tells us about the state of fantasy and horror writing within those respective ghettos, and it certainly isn't valuable for showing us how those ghettos comment on one another (for the most part, they don't), but it is extremely valuable for what it *fails* to tell us about the state of genre fiction, and for suggesting – almost heretically – that fantasy and horror might no longer be a function of genre at all, if they ever were.

What the story selections fail to tell us is basically the information provided in Datlow and Windling's lengthy and exhaustive introductions, which have become such a comprehensive annual summary that one almost wishes they were indexed for reference purposes. Here is where we learn the real story about the year in fantasy and horror – with its growing media tie-ins and formula bestsellers – and where we get a clear perspective on the differences in approach between Windling and Datlow. Windling talks much about the legitimacy and heritage of fantasy, celebrating the emergence of new traditions such as Native American magic realism and gently chiding younger writers for not knowing how to plot. Her ideas, even her style, are hopeful

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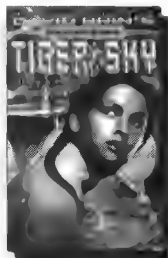
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and conciliatory. Datlow, on the other hand, begins her part of the introduction with images that seem drawn from horror fiction itself: the "two giant maws" of Bertelsmann and Barnes & Noble devouring huge segments of the industry, Doubleday cancelling contracts (even on LeAnn Rimes!), *Omni* biting the dust. The voice here is more that of the muckraker than the master of ceremonies, and one is almost tempted to conclude that Datlow's hardboiled focus on the publishing world and Windling's expansive comments on literature echo the contrasting world views of the two genres: like Datlow, horror deals with the concrete, and like Windling, fantasy deals with the abstract. Certainly, the maimed world of publishing which Datlow envisions seems almost a mirror image of the maimed worlds of much horror fiction.

But it would be easy to carry that kind of parallel too far, and I probably already have. For all that I and others have noted about the forced-mating aspects of past annuals, this year's selection of stories actually seems more unified and synergistic than ever before, and the line between fantasy and horror more blurred. As she did last year, Windling selects more but shorter stories, putting her initials to 24 of the 38 stories and all eight of the poems; Datlow has eleven selections, and three are listed as collaborative choices. But some of Windling's selections might as well have been Datlow's: a good-natured Lovecraft parody by Neil Gaiman ("Shuggoth's Old Peculiar"), a surprisingly understated Stephen King tale of *déjà vu* ("That Feeling, You Can Only Say What It Is in French"), a much creepier Michael Blumlein dead baby story ("Revenge"); and some of Datlow's (like Sara Douglass's "The Evil Within", a gargoyle tale narrated from within an utterly convincing medieval world view) demonstrate the classic ways in which fantasy uses language and setting to convey a sense of the numinous. And Datlow's lower story-count is balanced by the length of some of her selections, the four longest of which (by Douglass, Terry Lamsley, Terry Dowling, and Peter Straub) take up more than a quarter of the entire volume.

So perhaps more than most previous annuals, this year's anthology invites us to think of fantasy and horror in terms of a spectrum rather than an opposition. We can examine, for example, how a particular theme or image can function in radically different ways at different points along the spectrum. Twins, for example, show up in Dowling's disturbing gothic tale "Jenny Come to Play" (Datlow) as an almost Jungian emblem of psychic disintegration, but in Kelly Link's "The Specialist's Hat" (both Datlow and Windling) they provide each other with a means of coping with their mother's death, and in Charles de Lint's "Twa Corbies" (Windling) they are reminders of the mystery and magic that empowers the world of de Lint's trademark ragamuffins. In the de Lint story, the twin girls are actually crows (the story's title is from the old ballad), and this links us to another recurrent image – birds. De Lint's birds are magical, but the eponymous creatures in Norman Partridge's "Blackbirds" (my candidate for the most stylis-

tically annoying story in the book, with its choppy one-sentence paragraphs that read like children's books or comic book continuity) are literally demonic, and the seahawk who shapechanges to seduce and enchant a young Eskimo girl in Lawrence Osgood's "Great Sedna" – a story that shrewdly moves from folk myth into horror and back again – isn't much better. But the cheerful birds in Sylvia Brownrigg's delightfully unexpected "The Bird Chick" are trained by a strangely glamorous street lady to perform *Hamlet*.

The Osgood story, in turn, links with another series of stories involving adaptations of folk or ethnic materials; these include Ralph Salisbury's "Hoopa, The White Deer Dance", Kelly Link's ingenious fairy-tale conflation "Travels with the Snow Queen" (Link is the only author with two stories in the book), most of Windling's poetry selections, Judy Budnitz's "Hershel" (a charming tale about a village baby-maker which suggests the work of Isaac Bashevis Singer), and Susanna Clarke's "Mrs. Mabb", which is also one of a group of period pieces that include the Douglass story, Karen Joy Fowler's subtly ironic Gulliver redaction "The Travails" (in the form of a series of letters from his wife), and Delia Sherman's Elizabethan pastiche "The Faerie Cony-Catcher", which despite its ribaldry never quite avoids the trap of stylistic preciousness. Among the most distinguished tales with historical settings are Jorge Luis Borges's characteristically sly "The Rose of Paracelsus", in which a would-be disciple finds himself disappointed in the famous alchemist, and Mark W. Tiedemann's "Psyche", an unlikely but strongly atmospheric combination of Impressionism and vampirism, in which Berthe Morisot is commissioned by Van Helsing to do a portrait from Dracula's head.

But theme clusters are only one of several ways to approach the riches of this book (and for the record, in addition to the three twins stories and four bird stories, there are two each about fish and cats, and one each about dogs and deer; it's clear that fantasy has no intention of ever leaving the animal legend behind). We can also examine the various expressions of traditional story forms. The classic ghost story shows up in several guises: the almost courtly stranger-with-a-tale pattern in Steve Duffy's "Running Dogs", the lost father seeking vindication (combined with an astute use of TV nostalgia) in Dennis Etchison's "Inside the Cackle Factory", apparitions from an ancient crime (neatly revealed by means of a time-traveling keyhole) in Rick Kennett's "Due West", the ne'er-do-well dead ancestor in Christopher Harmon's "Jackdaw Jack". The ghost of a shrimp fisherman's wife haunts a village in Ilan Stavans' "Blimunda", and that of a dead newborn drives the father to a decidedly odd kind of revenge on the doctor in Michael Blumlein's "Revenge". More subtle are the ghosts visible only to the narrator in Mary Rosenblum's evocative "The Rainmaker", one of the few fantasy stories in recent years to take advantage of this most quintessential midwestern trickster legend.

Terry Lamsley's "Suburban Blight", one of the more substantial pure horror stories in the book (though Lamsley apparently views it as

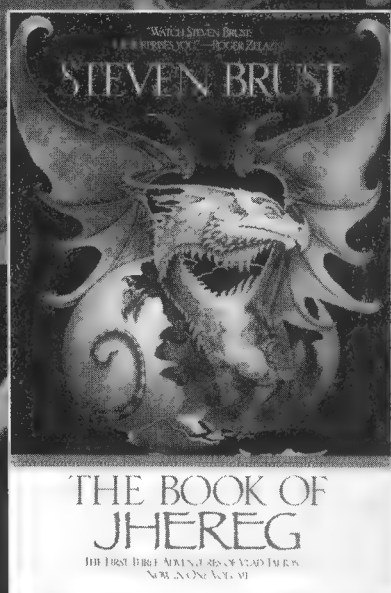
"science fantasy") begins with one of the ripest chestnuts around, the desecration of a cemetery, and ends with the results of a mad experiment and tiny scurrying brain-eaters. Both Jane Yolen's "Becomes a Warrior" and Ellen Kushner's "The Death of the Duke" are set in the familiar ahistorical quasi-medieval worlds of much generic fantasy, but Kushner uses this setting for an ironic fable, and Yolen – as usual – tells her revenge tale with such authority and directness that it gains the force of folk legend. A handful of stories lend power to their fantasy elements through the otherwise convincing realism of their settings – New Orleans in Michael Marshall Smith's "A Place to Stay", the drought-stricken farms of Rosenblum's tale, the rural Georgia setting of John Kessel's "Every Angel is Terrifying", with its odd flavor of Poe filtered through Billy Bob Thornton. And there's even one example of a club story, Lisa Goldstein's perfectly pitched and perfectly straightfaced account of two rival explorers searching for a living muse (or fantasma) in "The Fantasma of Q_____". Among the more experimental or selfconsciously postmodern contributions are Bruce Glassco's "Talking Loup", in which all women are at least potential werewolves; Kurahashi Yumiko's "The House of the Black Cat", which updates the animal-bride motif for a video era; Nick DiChario's "Carp Man", in which a bereaved husband reveals himself to be a fish; and perhaps most determinedly Ray Vukevich's "By the Time We Get to Uranus", in which people spontaneously grow spacesuits and float off the planet. Steven Millhauser's delicate and haunting "Claire de Lune" – of all things, a tale of girls' midnight baseball – also might be viewed as a type of postmodern magic realism, but in fact this kind of evocative dream fantasy has been around at least since de la Mare.

Which leaves us, finally, with what I regard as the two major stories in the book, each clearly alluding to earlier traditions, each more than a bit subversive of those traditions, each written with a chilling clarity that suggests style really matters. A.S. Byatt's "Cold" is on the surface merely a variation of the enchanted princess motif – in this case, a princess, initially thought to be weak and fragile, who comes truly alive only in extreme cold, yet chooses to marry a prince from a desert land. What is remarkable here is less the invention than the sustained sheer quality of Byatt's prose, which is enough to remind us how we became enchanted by tales like this in the first place. Much the same might be said of Peter Straub's "Mr. Clubb and Mr. Cuff", which builds its darkly comic vision through the brilliantly controlled voice of its pompous and clueless narrator, who finds himself drawn into a nightmare of his own making after hiring the eponymous detectives to teach a lesson to his cheating wife. The longest story in the book by far (and I believe the longest ever in a Datlow-Windling annual), the tale not only offers some fairly gruesome black comedy, but invites more complexly ironic speculations on class relations in America, the nature of the puritan ethic, and our capacity for giving ourselves the monsters we deserve. When Windling, in her introduc-

Continued on page 55

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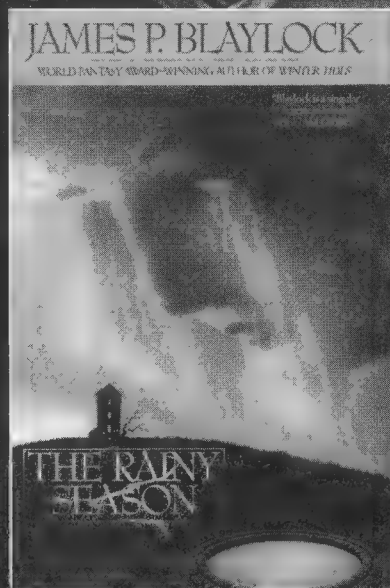
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Shiva 3000, Jan Lars Jensen (Harcourt Brace 0-15-100454-4, \$24.00, 284pp, hc) July 1999.

Are You Loathsome Tonight?, Poppy Z. Brite (Gauntlet Press, \$40.00, 193pp, hc) October 1998. Cover by J.K. Potter. [Order from Gauntlet Press, 309 Powell Road, Springfield PA 19064]

Pixel Juice, Jeff Noon (Doubleday UK 0-385-40859-5, £15.99, 306pp, hc) October 1998.

The Rainy Season, James P. Blaylock (Ace 0-441-00618-3, \$21.95, 356pp, hc) August 1999. Cover by Tim Barrall.

Dark Sister, Graham Joyce (Headline 0-7472-0629-5, £15.99, 279pp, hc) November 1992. Cover by Richard Jones. (Tor 0-312-86632-1, \$22.95, 300pp, hc) July 1999. Cover by Jan Uretsky & Shelley Eshkar.

The Dedalus Book of Spanish Fantasy, Margaret Jull Costa & Annella McDermott, eds. & trans. (Dedalus 1-873982-18-6, £10.99, 359pp, tp) March 1999. Cover by Antoni Tàpies. [In UK order from Dedalus Ltd., Langford Lodge, St. Judith's Lane, Sawtry, Cambridgeshire PE17 5XE; in US order from Subterranean Company, PO Box 160, 265 South Fifth Street, Monroe OR 97456]

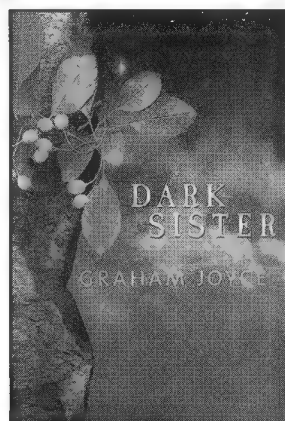
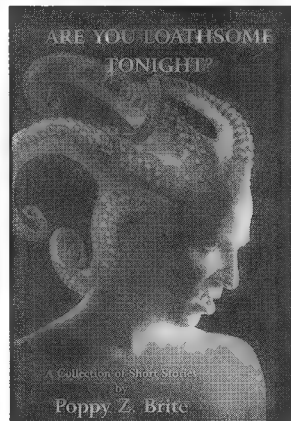
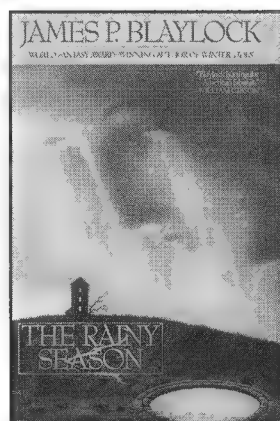
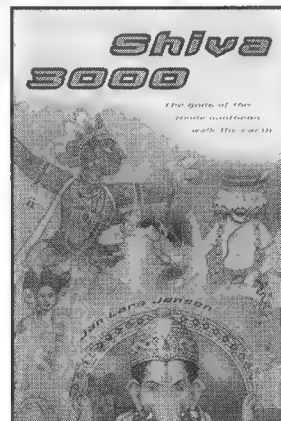
Take the quirky, intensely imaginative mixture of darkness and light in Neal Stephenson's **Cryptonomicon**, transplant it to a far-future India, add in some mordant social satire, and you might come up with something resembling Canadian writer Jan Lars Jensen's notable first novel, **Shiva 3000**.

As Paul Di Filippo aptly notes in the publicity material, the setting recalls some of SF's "dying earths" — he mentions Gene Wolfe's, and to that I'd add Jack Vance's. These are places where technology has become almost indistinguishable from elements of myth and magic, and scientific rationalism seems a thing of the past.

Jensen gives his far future a special flavor by emphasizing the *Indo-* of its Indo-European roots. The subcontinent's age-old troubles persist, some in even more drastic forms, but poverty, over-population, religious strife, and all the rest take place amid scenes of surreal fascination: strange elevated trains which run through buildings' second floors; battling bicycle rickshaws; a massive wooden elephant, both surly and touched by the divine; teenagers wielding pitchforks painted with the colors of rival factions — all this in the space of two pages.

Our century's high-tech has evolved or devolved (depending on one's point of view) to bizarre versions of lo-tech such as bamboo cannons shooting an exotic equivalent of pepper spray, "a turmeric ... cultivated in the spirit of wickedness, something to bombard the lining of the mouth and make me wish I'd been born without a tongue," as the narrator/protagonist puts it.

Who's telling the tale? Rakesh is a young man



obsessed with what he feels is his *dharma*, a god-given mission to kill the Baboon Warrior, a quasi-divine figure who's generally regarded as a hero of these times. Rakesh's unwilling companion on this quest, Vasant, is an exiled high-caste bureaucrat/engineer with an entirely different outlook. Calling Rakesh "a boy who knows nothing," he elaborates:

Life doesn't arrange itself around you; it's caste and politics and money, systems bigger than any man can comprehend. It doesn't provide individuals with purpose. Lives are not decided in grand revelations.

Neither view is all the truth, of course, but the contrast of individual fervor and broader sociopolitical perspectives makes for an effective blend of action and observation in the course of these characters' travels.

One stop along the way is a monastery of Pragmatics, a sect of what might be called Protestant Buddhists who practice an ingenious form of code-breaking via a process that looks like meditation but seems to work like some kind of group-think Turing machine. Another, more soulless form of group-think drives the humans who have become slaves of the god/machine Jagganath — one of those low-tech far-future manifestations of the mythic, in this case based on the deity who gave us our word "juggernaut," embodied here as a kind of monumental wooden bulldozer that flattens everything in its path.

Religion takes some wildly varying forms among the book's sects, castes, and societies, not all of them human. A city/nest of sentient cranes, regarded by most people as demons, devotes itself to the wonders of mathematics

where "everything has a number" and sound is "a pattern defined numerically," a "measured disruption of nothing to make something." But a very human physicality permeates the city of the Kama Sutrans, a formerly heretical Hindu group which seems to be working its way toward control of India as a whole. Kama Sutran economics, a "society based on sex," could be taken as a satiric exaggeration of North American mores at the end of the 20th century — "It was as if these people rubbed their groins when a simple hello would suffice."

The roundabout journey of Rakesh and Vasant eventually leads to a climactic confrontation which strangely echoes one in Homer's *Odyssey*. The conclusion may not be *entirely* satisfying (could a sequel be in the works?), but overall in **Shiva 3000** Jensen displays a deft use of genre elements for the purposes of parable/social satire, like Swift and Orwell before him.

In his introduction to Poppy Z. Brite's **Are You Loathsome Tonight?**, Peter Straub declares, "At the center of its anarchic heart, the idea of narrative yearns simultaneously for wholeness and fracture. We begin in one place and time, we shift to another. Roughly, imperiously, we shift back." What applies to Brite's short fiction works even better as a description of Jeff Noon's **Pixel Juice**, which is subtitled "Stories From the Avant Pulp" but features recurring characters and themes as it explores future Manchester, England in various eras.

In ironic contrast to their surnames, both Brite and Noon love to explore the darkness at the heart of things, but they come at it from differ-

Reviews by Faren Miller

ent angles. The two-pager "In Vermis Veritas" which begins her book, and the somewhat longer "Before It Disappears" near the end of his, offer a good example of this. Both feature the destructive union of human and worm, mind and flesh, but Noon moves through the SFnal and the surreal to a last, lingering humanity, as his narrator notes the possible immortality his implanted worm might grant him yet concludes, "And all the stories disappear, one by one by one..." No such lingering sadness marks Brite's celebration of death and decay, as *her* narrator worm describes itself as "a connoisseur of mortality," and celebrates "the seething indigo of rot."

There's more than that to Brite, of course. **Are You Loathsome...** features a number of superb stories, powerful in style and characters, as fearlessly offbeat as the J.K. Potter photocollages which illustrate it (several featuring a partially transformed Ms. Brite in the nude). She may be a little too fond of exploring gay male sexuality, but even here she can achieve something as remarkable as "Self-Made Man", where a Jeffrey Daumer type meets *Night of the Living Dead* yet a sense of humanity is not swept away by the flamboyantly grotesque.

Both Brite and Afterword writer Caitlín Kiernan mention Ray Bradbury, and the best of this collection has the eloquence and emotional force of his classic "October" tales – though voiced by someone distinctly of our own times, even as she acknowledges the dark residue of history.

Looking toward the future, the interconnected tales of Noon's **Pixel Juice** have little in common with Bradbury's SF aside from a distinct sense of place – the red planet of **The Martian Chronicles**, the latter-day Manchester here. The mood ranges from moving to manic, as Noon further explores aspects of the strange futures introduced in his four previous novels, beginning with the feather-drag of **Vurt**.

Like Brite, he seems to delight in the combination of beauty and squalor, but there's more of a wry wit to his viewpoint, with intervals of DJ/Dub "remixes" of some tales as '90s-style hip-hop lines. Noon even offers some tongue-in-cheek self-appraisal toward the end, as "Pixel Dub Juice (sublimex remix)" blends old and new verse forms to declare:

The whole book's rather hotchpotch;
A kid gets wound up by a watch;
Adverts improve,
A DJ goes 'groove',
And Godzilla gets kicked in the crotch.

This may sound like the worst of modern claptrap to readers with Golden Age or Baby Boomer sensibilities, but Noon has a mix of talent with chutzpah that makes it work. Try **Pixel Juice** for a taste of what the younger generation's up to these days.

The magical process at the heart of James Blaylock's new dark fantasy, **The Rainy Season**, makes memories take on solid form as it deals with "the unsettling notion that a lifetime of memory, through an alchemy of water and death, might be transmuted into a misshapen

curio small enough to be locked away in a drawer, or held in the palm of one's hand."

Water is essential to the transformation, and if this book wasn't influenced by the months of nearly continuous downpour in California during last year's El Niño storms, that's a hell of a coincidence. Anyone who lived through 1998 in these parts will find it easy to believe in torrents, floods, and overburdened springs as dark forces capable of uncanny deeds. In this book, a deceptively peaceful pond in Southern California serves as the site of both transmuted memories and a more drastic leap from one age to another, as the action moves between 1884, 1958, and some time around the present.

The almost *too* aptly named town of Placentia, California was the home of a vegetarian, spiritualist cult which used the pool for an unsettling "baptism" in that dark and stormy 1884, and a hundred-plus years later, the consequences are still heading toward a long-delayed climax. A number of characters are hunting for those memory artifacts, with various motives – few of them altogether admirable. Others have more drastic goals in mind, transcending time for the sake of love ... or what they think is love.

Despite the presence of time-jumpers of a kind, and ghosts with a distinctly Blaylockian strangeness, some of the scariest presences in **The Rainy Season** are ordinary humans, in particular two women with designs on Paul the nature photographer and his newly orphaned niece Betsy, who find themselves at the heart of dire events. Toward book's end, this could almost be a mainstream suspense novel as these females follow their separate but intersecting paths toward the prize they want and think they deserve.

Blaylock uses the supernatural to explore the darker depths of the human psyche, but those haunting captured memories aren't evil in themselves; like gold, or any other form of much-coveted wealth or power, their "curse" lies in what people will do to grasp them. Only those few characters who are free from such compulsions can earn our liking and respect, while the others provoke fear and loathing – with just a trace of pity.

Graham Joyce won the 1993 British Fantasy Award for Best Novel with **Dark Sister**, but it has taken until now for a US edition to appear. It's a tale of witchcraft, old ways introduced into the present as a British housewife finds a 19th-century Wiccan's diary and what at first appears to be mainly lists of herbs and materials for ointments begins to reveal more troubled personal reflections.

For Maggie, the redhead wife and mother, the lore in the diary offers an unexpected source of power more than a source of worry. Even without it, she has always had forms of awareness her husband Alex (an almost "desperate" skeptic) lacks. As she examines her own nature, she sees in herself "The power to be surprised, to be delighted, to exult, to be mystified by events. The power to be afraid without fear of showing it. The power to resist the stolid pull of the ground."

Alex and Maggie have a far from ideal marriage even without the intrusion of the super-

natural, and it's not made any easier by their children – or one child, at any rate. As Alex sees them, "Amy was growing up straight as a pine tree, while Sam, psychologically speaking, was like something from a hall of mirrors." Enough of the book involves the parents' marital breakup and their children's methods of coping or not coping, readers with a distaste for mainstream fiction might complain. But there's magic here as well, stretching back centuries all the way to Hecate, the dark goddess who seems to be the prototypical "dark sister." In the right hands, Wiccan powers can even act for good, as we see in Liz, the crusty old country gal who tries to teach Maggie the proper ways of wielding them.

As a tale of an inexperienced, far from independent female discovering her own capacity for witchcraft, **Dark Sister** has some striking similarities to Thomas Disch's **The Sub**, reviewed here last month. Just as Disch's Diana has those feelings "sealed up like wine in a corked bottle," old Liz describes Maggie's powers as "all corked, but like a cork leaking under pressure of volatile, fizzing elements." Joyce's protagonists may be middle-class Brits rather than blue-collar Americans (though Maggie has her raffish side), and both the natural and the supernatural here have a distinctively Old World tone, yet the central crisis is much the same, mingling the contemporary with age-old forces, powerfully invoked.

The major difference between the books lies in the authors' perspective on human nature. Where Disch finds subjects for satire in most of his characters, and goes deeper to reveal the malignant masculinity of his heroine's dead father, Joyce pays less heed to male oppression but discovers reason for both fear and hope in the paradoxical nature of the feminine.

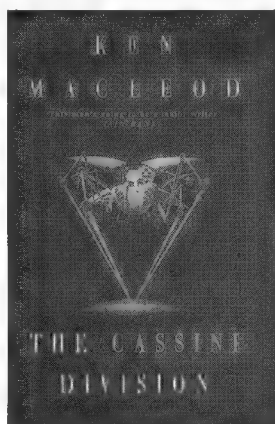
The Dedalus Book of Spanish Fantasy has much to offer anyone with an interest in the genre's more literary side and curiosity about the ways in which writers from another land approach it. I can't simply refer to "another language," since (as the introduction notes) Spain has *four* official languages: Galician, Basque, Catalan, and Castilian. There's plenty of variety in literary eras as well, with stories ranging from early in the previous century to the present, and editor/translators Costa and McDermott offer everything from humorous SF to the most darkly fantastic.

Some of the most interesting authors have more than one work here. The two by Juan Benet, "Fables 9, 10 and 10a" and "The Catalist", offer rare and startling intrusions of the strange into the everyday, told in sophisticated prose. The three by Isabel del Rfo, "No one", "The Key", and "Countdown", are very brief, literary, self-aware vignettes which manage to display an unsettling power. Quim Monzó has two examples of dark wit, "Family Life", a tale of a family with a disturbing custom, and "Gregor", which reverses Kafka as a cockroach becomes a man.

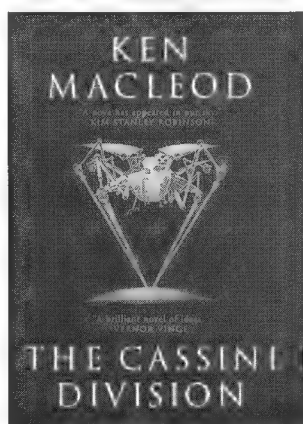
"The Yellow Rain", a self-contained novel excerpt by Julio Llamazares, is a vivid, intense tale of encounters with ghosts. That bit of SF (or

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Reviews by Russell Letson



The Cassini Division, Ken MacLeod (Orbit 1-85723-603-3, £15.99, 240pp, hc) May 1998. Cover by Mark Salwowski. (Tor 0-312-87044-2, \$22.95, 240pp, hc) July 1999. Cover by Mark Salwowski.



Teranesia, Greg Egan (Gollancz 0-575-06854-X, £16.99, hc; -06855-8, £9.99, tp) August 1999. (HarperPrism 0-061-05092-X, \$24.00, 320pp, hc) December 1999. Cover by Peter Gudynas.

There's a joke about being stuck in an elevator with an [insert favorite ideological-religious enthusiast here] aluminum siding salesman. Plug in "bright and entertaining libertarian undergraduate" and you've got one of my impressions of Ken MacLeod's *The Cassini Division*, an intelligent and inventive book that combines space adventure, alien contact, and utopian inquiry in a manner that nevertheless left my ribs bruised from frequent elbow-nudges.

This is MacLeod's third novel and the first to appear in a US edition. I am told that the others share the same future history, as follows: The 21st century, despite cascading socio-politico-economic and natural catastrophes (the Fall, the Green Death, the Crash), managed to produce the technological foundations of space travel, nanotech-based industrial production, and indefinitely extended life. By the early 24th century, Earth and its associated space-based societies in the Solar Union provide a stable and peaceful life in a sort of anarcho-socialist system. Farther out, however, the quasi-military Cassini Division maintains a watch on Jupiter, the home of the descendants or survivors of the Outwarders, aka the fast folk, people who embraced a vision of computer-uploaded, post-human, no-limits existence ("the Rapture for nerds"), but whose computational underpinnings went somehow awry. Their parting gifts were a wormhole gate to the far reaches (and far future) of interstellar space and "a burst of radio-borne information viruses which ... managed to crash every computer in the Solar System."

So in 2303, Ellen May Ngewthu, a member of the Cassini Division's Command Committee, comes to Earth to find Isambard Kingdom Malley, a 264-year-old physicist who can help the Division navigate the wormhole and contact a colony of escaped slave-laborers that has es-

tablished itself 10,000 light-years on the other side. Her search for Malley provides glimpses of the Union's near-utopian conditions and of the subculture of "non-cooperators" who occupy the decayed wilderness of London. Later she takes us to view two more socio-economic systems: the militaro-syndicalism of the Division and the anarcho-capitalism of the New Mars colony on the far side of the wormhole. Add some flashbacks that trace the origin of the Outwarders, and you have a series of discussion and debates about the varieties of social and psychological arrangements available to people who have become free of many of the material constraints on human life.

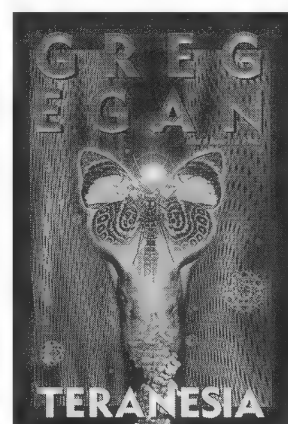
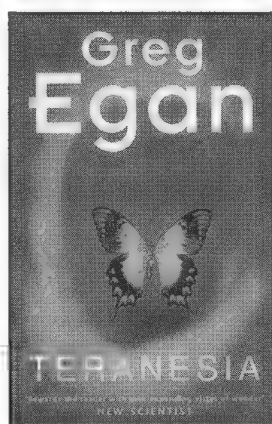
This is not, however, one of those plotless, talking-head, social-theory books of the sort that provide several chapter titles here: "Looking Backward", "The Coming Race", "A Modern Utopia". First, there are plenty of ingenious SF ideas and devices. In addition to the environmentally appropriate high tech that provides the good life for the Union (airships and such), there are the nano-mechanical "babbages" that have replaced electronic computers in the Union and the Division. Or the smart matter that can become just about anything but that mostly goes into smartsuits. Because they're smart, these suits have minds – and fashion senses – of their own. When Ellen May gives hers some general instructions, the configuration it comes up with

was presumably modeled on its race memory of a Project Apollo spacesuit, except that it was rendered in pale pink satin quilting, and embellished with a deep pink satin sash and lots of lace, ribbons and bows, all pink.

The suit has its little moods, sometimes.

And there's lots more where that came from, whether displayed in the foreground or tossed off as throwaway lines that should keep even experienced readers busy working out implications.

And despite the book's taste for political theory, the matters that drive the plot are concrete: the Division's plan to end the Outwarder threat by a cometary bombardment of Jupiter; the opening of communication with those same Outwarders (the price of Malley's cooperation); and the establishing of contact with the socially alien New Martians. Those practicalities are, of course, linked to some abstract Big Ideas, the



Biggest of which is the philosophical basis of the Union and the Division: a rationalist-materialist-voluntarist-individualist belief system called the "true knowledge." Ellen May's summary (or anthology of catch-phrases) is worth quoting at length.

Life is aggression, and successful life is successful aggression There is nothing but matter, forces, space and time, which together make power. Nothing matters, except what matters to you. Might makes right, and power makes freedom. You are free to do whatever is in your power, and if you want to survive and thrive you had better do what is in your interests. If your interests conflict with those of others, let the others pit their power against yours, everyone for themselves. If your interests coincide with those of others, let them work together with you, and the rest. We are what we eat, and we eat everything.

All that you really value, and the goodness and truth and beauty of life, have their roots in this apparently barren soil.

Part of what pulled me through the book was my curiosity about how these "totally pessimistic and cynical" givens could lead not to a Hobbesian jungle but to a world of peace and plenty. I also wondered how many of Ellen May's orthodox opinions were going to be borne out by the book's events, especially her adherence to the notion that no non-biological intelligence can be a genuine person. She holds on to this belief with a stubborn rigidity (rooted in personal tragedy) that left me unsure how much of her general certainty was authorially sanctioned and how much might be ironic, perverse (though perhaps also serious) nose-tweaking à la Neal Stephenson. So part of the novel's suspense is connected not only to the resolution of events but to the view of the world that those events will be confirmed.

The resolution turns out to be a mixed bag, with some of Ellen May's certainties validated and others not, and some of the ground rules of MacLeod's universe established, for the time being, anyway. MacLeod certainly seems capable of irony, and the book is full of the punny, verbal playfulness that is its progenitor. Both sides in the various political-philosophical arguments that are part of the back-story are fond of sharp-edged puns, and the double meaning buried in the title itself suggests that the book may not espouse a single, totalizing vision of

Continued on page 58

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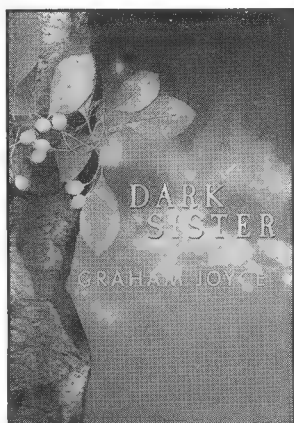
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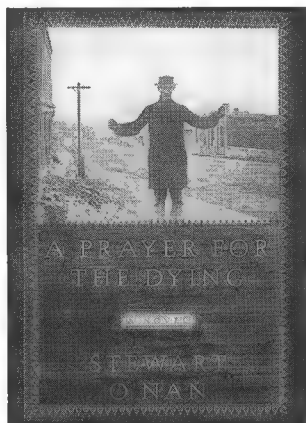


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Reviews by Edward Bryant



Dark Sister, Graham Joyce (Headline 0-7472-0629-5, £15.99, 279pp, hc) November 1992. Cover by Richard Jones. (Tor 0-312-86632-1, \$22.95, 304pp, hc) July 1999. Cover by Jan Urestky and Shelley Eshkar.



A Prayer for the Dying, Stewart O'Nan (Holt 0-8050-6147-9, \$22.00, 196pp, hc) April 1999.

The Lost Bloch, Volume 1: The Devil With You!, Robert Bloch, David J. Schow, ed. (Subterranean Press 1-892284-19-7, \$40.00, 330pp, hc) June 1999. Cover by Bernie Wrightson. [Order from Subterranean Press, PO Box 190106, Burton MI 48519]

SHORT TAKE

Rot, Gary Brandner (CD Books 1-881475-66-2, \$40.00, 190pp, hc) June 1999. Cover by Vince Natale.

Graham Joyce is a spectacularly accomplished British novelist with a built-in time-shift problem. Last year we US readers got to see his latest novel of the supernatural, **The Tooth Fairy**. This year we get to read **Dark Sister**. Joyce's most recent? Hardly. **Dark Sister** garnered the British Fantasy Award for best novel back in 1993.

Early Joyce maybe, **Dark Sister** is still a successful work of dark fantasy that again reminds that Joyce is a gifted writer who would probably succeed in whatever arena he chose to explore. That he exercises the option to spin tales of the dark fantastic is secondary to his essential quality as a talented novelist who needs no pigeon hole for classification.

Dark Sister reminds me a bit of Fritz Leiber's classic **Conjure Wife**, that memorable treatment of contemporary men and women using the powers of witchery to fight out the endless skirmishes of professional academe's bitterly political infighting.

Graham Joyce creates a variety of utterly credible characters and relationships, then uses Wiccan herb lore and consequent witchcraft as a triggering device to disclose both laudable and unpleasant truths about how men and women, husbands and wives, lovers and friends, relate to one another.

A respectable yuppie couple, Alex and Maggie, their two young children Sam and Amy, and the innocuous Labrador house canine, are

just minding their generally banal business until the day Alex is prodded by his wife into renovating the boarded up old fireplace in their vintage townhouse. Alex's initial sweep of the long closed-off chimney turns up a very black, very dead bird corpse, along with an old diary with what appear to be many blank pages. The bird gets buried in the backyard; Maggie is attracted to the book.

It doesn't take all that long before Maggie discovers the secret of the book's invisible ink. She begins reading enigmatic accounts of a presumably long-dead diarist who includes a great deal of information about herbal lore and home remedies. Maggie does what any reasonable and curious person would do...as well as attempting to solve some fascinating historical mysteries, she starts trying out the recipes.

Naturally she's about to learn that witch lore may follow any of a wide array of varietal paths. Early on, Joyce's fine touch with tone suggests that Maggie's experiments are perhaps not without some peril, both moral and physical:

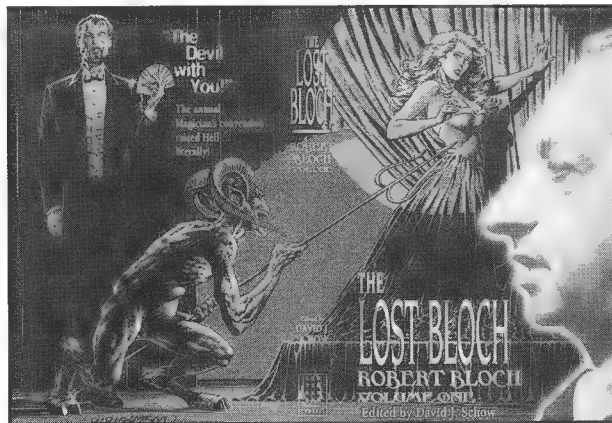
The wind in the tree told her many things.
It told her true things and false things.
It was a friend and a false friend. It told
her secrets and lies.
It whispered what she must do to love
her husband, and what she must do to kill
him.

Joyce's characters are hardly idealized, though some are far more simpatico than others. What they really are, are realistic and recognizable humans for whom we hold varying degrees of sympathy. The empathy level, not always engaging, is constant.

The element of magic tends to exaggerate people's intrinsic qualities. It's adroitly employed as a dramatic device here. Lies, jealousy, betrayal, adultery, child custody hearings, spells, incantatory revenge.

Magic simply points up the humanity. As do so many tropes of both SF and horror, the supernatural's reflecting and distorting mirror confronts literary constructs – and gives us back ourselves, our own image transformed.

Of all the stars placed in the firmament of newer novelists over in the literary mainstream, few shine brighter and more spectacularly than Stewart O'Nan. As did such writers as Jack Cady and Rick de Marinis, O'Nan published as his



first book a story collection; in his case, the Drue Heinz Literary Award collection **In the Walled City**. Four novels followed, including **Snow Angels** and **The Speed Queen**. Perhaps not cut to everyone's taste, O'Nan's dark, edgy, muscular novels are inevitably memorable.

Readers and critics have rarely considered his fiction as genre work. With his latest book, **A Prayer for the Dying**, the author himself suggests that maybe it's about time a new set of readers check out what he calls "...a straight-up horror novel, though most folks in New York wanted to call it literature, thereby embalming it and keeping it from its true audience."

Further, O'Nan, in correspondence, declares "My influences are classic: Bradbury, Matheson, Ellison, Lovecraft, Poe, Edgar Rice Burroughs, EC and then DC Comics, George A. Romero, Roger Corman, Hammer Films, American International, **The Outer Limits**, **The Twilight Zone**, Stephen King, Peter Straub, Ramsey Campbell, John Carpenter, David Cronenberg..." Hey, I'm not going to argue with the man. That's a shopping list shared by an awful lot of us over in the dark fantastic.

But what about **A Prayer for the Dying**? Can the author practice what he preaches? Damn straight, he can. This slender novel is as toned as a pro offensive lineman, and far more supple. And does it horrify? I found it more disturbing than anything else I've read this year.

In its brevity, the book's a lot of things. It's a historical novel set in a small rural Wisconsin town called Friendship, not quite a decade after the end of the Civil War. It's the first-person narrative of Jacob Hansen, essentially the guardian angel of Friendship. Jacob holds down three jobs: preacher, constable, and undertaker. He's an honest man of both solid heart and mind. He loves his family, wife Marta and young daughter Amelia. Jacob's point-of-view narration gives the story intimacy; the present tense writing – for many writers, all too easy to misuse – lends tense immediacy.

People are born, live, die in Friendship, all in good time. The patterns comfort. In these post-war years, Apocalypse seems all too distant. But things are changing. This is a season of off-beyond-the-horizon fires.

Many 20th century Americans have lost track of the reality that at the time of the Great Chi-

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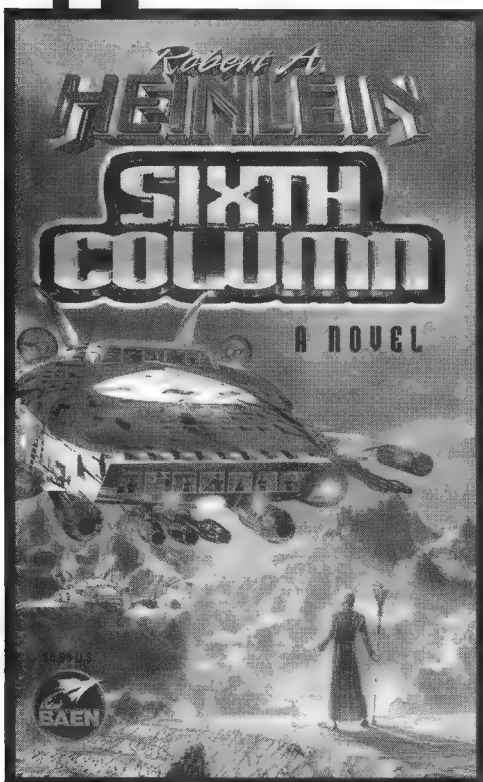
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Short Reviews by Jonathan Strahan

David G. Hartwell & Damien Broderick, eds., **Centaurus: The Best of Australian Science Fiction** (Tor 0-312-86556-2, \$29.95, 528pp, hc) July 1999.

Centaurus gathers together a selection of 20 SF stories written by Australians and published between 1971 and 1999. Only the second anthology of its kind published outside Australia, it gives a very modern view of a colonised secular nation and of its visions of the future.

The oldest story, A. Bertram Chandler's rather awkward "The Mountain Movers", has Lieutenant Grimes visit the outback region of a colonised world that is a thinly disguised Australia. When one of his travelling companions discovers that a massive Uluru-like rock is actually a spaceship, it comes as little surprise. The story does, though, reflect the somewhat ill-informed and patronising views of late '60s/early '70s Australia – a nation still dominated by white Anglo-Saxon migrants like Chandler himself. It contrasts strongly with the newest story, Chris Lawson's sophisticated and ironic "Written in Blood". Lawson tells of two Muslim Australians, a father and daughter, who travel to Mecca to commemorate the death of their wife and mother respectively. There they meet a man who has discovered how to inscribe the Qur'an on human DNA – it becomes an act of faith that makes biological testing for religious belief possible. Like modern Australia, it is an intensely modern and, despite its subject matter, non-secular tale.

While it is possible to put an "Australian" interpretation on many of these stories, few of the writers seem obviously concerned with reflecting an "Australian" experience or nationalistic worldview. And, generally, those that do are the weaker stories. Instead, it is the variety and individuality of the stories that stands out. Greg Egan's "Wang's Carpets" (now part of his novel **Diaspora**), is easily the strongest story here. His view of a vast biological computer running alien virtual reality worlds is chillingly Stapledonian, but not particularly Australian. The same could be said of Sean Williams' "A Map of the Mines of Barnath", which tells of a man who has disappeared into the enormous, alien mines of Barnath, and is strongly reminiscent of Greg Bear's "Hardfought". Terry Dowling's haunting Ballardian tale, "Privateer's Moon", comes from his "Rynosseros" sequence and tells of a house built to be played as a musical instrument by the prevailing desert winds. There are many other excellent stories in the book – Lucy Sussex's "My Lady Tongue", Stephen Dedman's "From Whom All Blessings Flow" and Cherry Wilder's "Looking Forward to the Harvest", for example – but the story which surprised me the most is the seemingly easily dismissed "The Colonel's Tiger" by Hal Colebatch. Written for Larry Niven's "Man-Kzin Wars" series of anthologies, it is a surprisingly intelligent look at a first contact between an external violent aggressor, and a world that has renounced war.

Broderick and Hartwell have assembled a book that will be published to coincide with the

third World Science Fiction Convention to be held in Australia, and one that is intended to give non-Australian readers an overview of Australian SF. As such, it succeeds, and succeeds admirably. Highly recommended.

Dave Luckett, **A Dark Victory** (Omnibus 1-86291-406-0, \$A11.95, 336pp, pb) July 1999. Cover by Joe Bond.

The final book in Dave Luckett's Tenebran trilogy, **A Dark Victory**, is a sometimes grim tale of people taking responsibility for their actions and learning to act with honour. It is also a tale that Luckett has approached with sensitivity and leavened with a wit that makes it stand out from run-of-the-mill fantasy.

As with the earlier books in the series, we are introduced to a young inexperienced character fleeing capture who must find a way to assert her independence and take control of her life. In **A Dark Winter** it was a role split between young Will de Parkin and Sylvus de Castro, while in **A Dark Journey** it was Arienne Brook who was first exploited, and then escaped those who dominated her. In **A Dark Victory** we are introduced to Asta, a young girl strongly reminiscent of Arienne, who is able to use magic but is unaware of it.

A Dark Victory is a more complex book than its predecessors, with Luckett looking to resolve the fate of Will and Arienne, and of the goblins. Both play an important part in the conclusion, with Will becoming a respected leader and Arienne an ambassador to the embattled goblin folk. Throughout the series, Luckett has cast the goblins, or underfolk, as an almost invisible, cruelly dominated minority. In **A Dark Victory** they finally find a way to cast off that oppression, and to assert their own right to a future.

The challenge in series fiction is to write a book that is successful both as a stand-alone work of fiction and as a portion of a greater whole. **A Dark Victory** does both. It rewards the first-time reader while providing a worthy climax to what is a better than average fantasy series. It is not flawless though. I for one wish the climax had been just a little longer and better developed – but it is a very good book and the start to a career worth following.

Sean McMullen, **Souls in the Great Machine** (Tor 0-312-87055-8, \$27.95, 448pp, hc) June 1999. Cover by John Harris.

Sean McMullen's **Souls in the Great Machine**, a shortened reworking of his earlier small-press novels, **Voices in the Light** and **MirrorSun Rising**, is a complex, well-crafted novel filled with action and adventure. It entertains, but it is also a sugarcoated pill that contains a rather dark and bitter centre not easily digested.

Australia in the 40th Century is struggling to emerge from a long dark age brought on by a nuclear winter, and by a group of orbiting satellites left over from a 21st-Century war that prevent the use of electricity on any scale. It is an Australia under threat from the Call, a mysterious allure that draws any mammal larger than a cat to its death, and by the possibility of a sec-

ond Greatwinter.

On to this stage McMullen brings Zarvora Cybelline, Lemorel Meldorellen and John Glasken. Zarvora is a brilliant and ruthless mathematician who builds the Calculor, a computing device built entirely of human "components," to run the great library at Rochester, and to help prevent the second Greatwinter. Lemorel Meldorellen is an equally ruthless woman seeking to advance herself, but who ends up as a rather messianic military leader. Glasken, a womaniser and scoundrel, starts as a student and then becomes part of Zarvora's Calculor, before becoming a vital part of her military.

There is a marvellous inventiveness which pervades **Souls**, with an array of body anchors, mercy walls, pedal-shunted wind trains, heliostatic beamflash towers stretched in paralines across the outback, hot-air balloon scoutposts, suburb-sized nation-states, and a match-and-flintlock warfare. But it disguises a world that you wouldn't want to live in, a world where humanity and life have little value. People are routinely dehumanised – those working in the Calculor lose their individual identity and even refer to themselves by component numbers – and enemies are reduced to the simplest of sub-human caricatures. There is also a view pervading the novel that "the whole is greater than the sum of its parts," and that the subjugation of the individual for the benefit of the "common good" is worthy. It is a political system that McMullen does little to explain, preferring instead to simply present it as the status quo. It is also a world with an almost Victorian set of sexual mores – for example Lemorel takes revenge on John Glasken, not because of his infidelity or even his deception, but because of his lack of guilt – and an entrenched sense of repression pervades the novel.

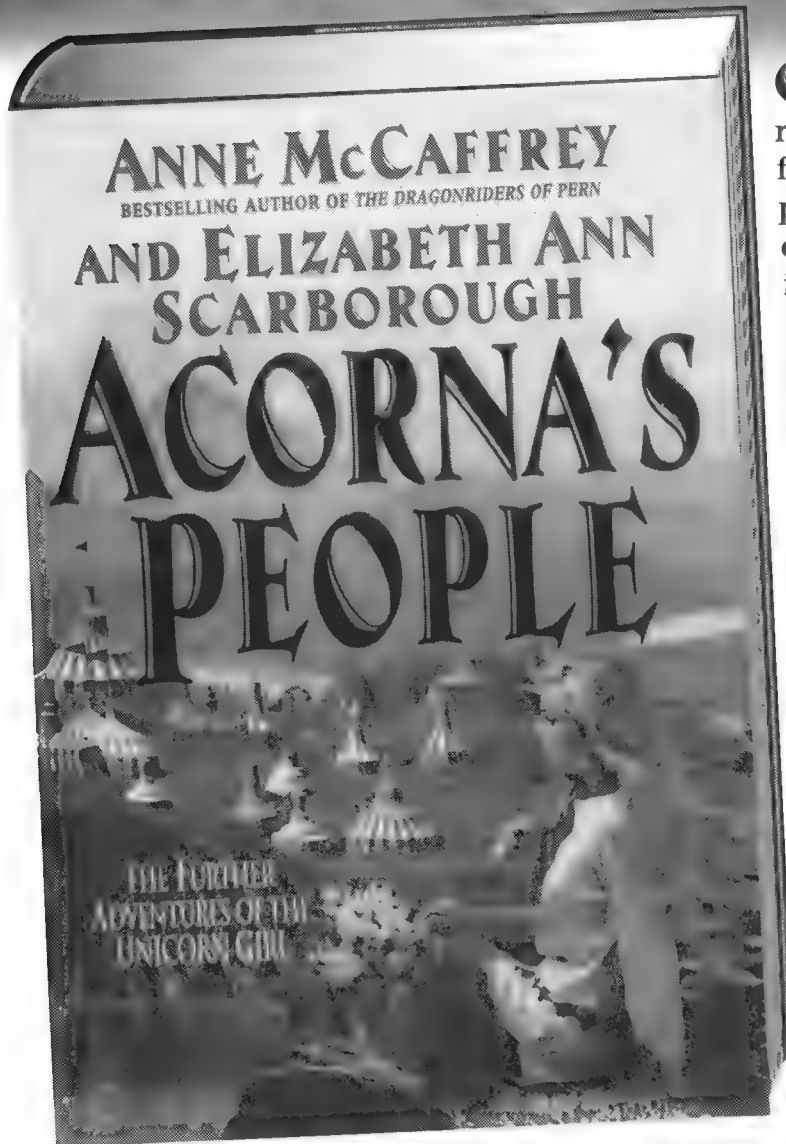
Still, McMullen has a wonderful grasp of action and is capable of vastly entertaining sequences. His characters, especially his women, may occasionally be rather one-dimensional, and some of the situations in the novel stretch credulity somewhat, but **Souls in the Great Machine** is good fun and worth seeking out.

George Turner, **Down There in Darkness** (Tor 0-312-86829-4, \$23.95, 352pp, hc) May 1999. Cover by John Harris.

Although never officially designated as such, George Turner's posthumously published final novel **Down There in Darkness** makes it clear that the group of novels comprising **Brain Child**, **The Destiny Makers** and **Genetic Soldier** were part of a developing sequence chronicling the future destruction and eventual rebirth of human civilisation.

Down There in Darkness opens six months after the death of Premier Beltane (as related in **The Destiny Makers**). Detective Harry Ostrov is called into his supervisor's office and asked to examine the police files on a scientific experiment that had gone awry some 35 years earlier. The experiment, looking for a scientific basis to the theory of morphic resonance, subjected a child molester and a famous artist to intense sen-

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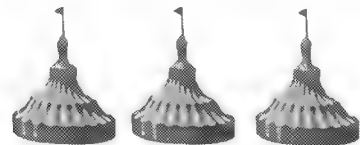
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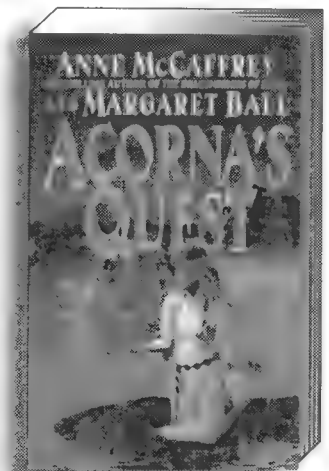
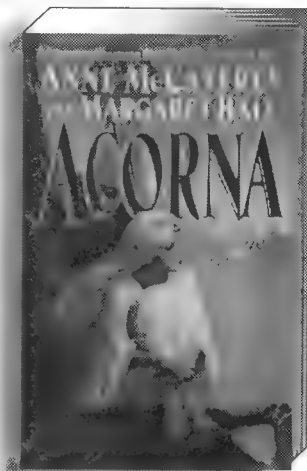
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Short Reviews by Jonathan Strahan

sory deprivation. The experiment apparently cured the child molester, but left the artist in a coma. Through the course of the novel, the reasons for reopening the case become apparent. The scientist who conducted the original research, now funded by a religious cult established by the child molester's father and stepbrother, is attempting to awaken the still slumbering artist. His ultimate awakening uncovers a plot to cull the world's excess population, and leads to Harry, and his friend Gus Kostakis from **The Destiny Makers**, being cryogenically frozen, and awoken a century later.

Darkness is an important part of the Turner canon because it is the link between the harsh

and unsympathetic world view characterised in his early science fiction novels, and **Genetic Soldier**, the first book to adopt a gentler, more optimistic view of humanity's future. In **Genetic Soldier** Turner introduced an element of mysticism for the first time, a collective "world soul" that transcends the evils found in individuals. That mysticism has its source in the second part of **Darkness**, where a moment of transcendence is achieved, and where genetic engineering is used to bring about the pheromonally controlled world of **Genetic Soldier**.

Down There in Darkness is not the perfect George Turner novel – it is not as polished, for example, as either **Drowning Towers** or **Genetic Soldier** – but it is a worthwhile one. While I might quibble over details, or wonder how

Turner might have changed the book had he lived to see it published, I wouldn't hesitate to recommend it to readers interested in uncompromising science fiction.

Andrew Whitmore, **Fireflaught** (HarperCollins Australia 0-7322-6449-9 \$A14.95 349pp, pb) May 1999. Cover by Shaun Tan.

Fireflaught is a reworking of an earlier novel, **The Fortress of Eternity** (Avon 1990). It opens in the city of Julkrease, a decaying city reminiscent of Leiber's Lankhmar. Isaf, a barbarian mercenary, is hired to travel into the mountain wastelands of Eredrosia and retrieve a key. He will then meet his newfound employer, Pagad Trevayne, to receive payment. What Isaf does

Continued on page 59

Short Reviews by Carolyn Cushman

Lynn Flewelling, **Traitor's Moon** (Bantam Spectra 0-553-57725-5, \$6.50, 540pp, pb) July 1999. Cover by Gary Rudell.

In this third volume of the "Nightrunners" fantasy adventure series, the charming spies Seregil and Alec return, this time drafted into a desperate diplomatic mission. The queendom of Skala is currently losing its war with Plenimar and its necromancers; their only hope is assistance from the lands of the Aurënfaie (elves). Seregil, an Aurënfaie exile, is pressured to join the mission, and reluctantly returns to a land he left in supreme disgrace – but this time he has his half-faie lover, Alec, to support and defend him. The two make a charming, bantering pair of detectives, and the lands of the Aurënfaie – not as exotically fey or incomprehensibly alien as they might have been – make an interesting background for an entertaining tale of conspiracy, murder, magic, diplomacy, and an emotion-filled exile's return.

Clark Hays & Kathleen McFall, **The Cowboy and the Vampire** (Llewellyn 1-56718-451-0, \$12.95, 334pp, tp) May 1999. Cover by William Merlin Cannon.

A lady reporter from New York, Lizzie Vaughan falls for a down-to-earth rancher from Wyoming while doing a story on cowboys. When her next story – on vampires – gets her into trouble, Tucker rides to the rescue. It's an amusing tale of culture clashes, but at the same time an over-serious attempt at a new take on vampires that drags in Jesus, Lazarus, a Vampire Messiah named Susej, and a whole new version of Genesis that declares Vampires to be created by God to consume the evil in mankind – an interesting concept, but the presentation is heavy-handed. When not in dogmatic mode, this is a charming combination of action movie and romantic comedy, but the overall mix is unfortunately uneven.

Kate Jacoby, **Voice of the Demon** (Orion/Gollancz 0-575-06525-7, £16.99, 478pp, hc) March 1999. Cover by Jon Sullivan.

More than most middle books in fantasy series, the "Second Book of Elita" suffers badly from too many characters, too many separate lines of intrigue, and an almost total lack of ac-

tion – when something momentous happens, it's almost always offstage. Yet, the novel remains involving, thanks largely to a dynamic cast of characters, headed by the tormented Robert Douglas, Duke of Haddon, secretly a sorcerer, and a man who will fulfill his oaths even if they destroy him and his country. In some ways reminiscent of Shakespeare's historical dramas, this plays heavily on themes of honor and the responsibilities of rulers, while a half-understood prophecy of great destruction provides mystery. Interest builds, but slowly – and this is being billed on the jacket as a "fantasy epic in the best-selling tradition of Robert Jordan's Wheel of Time series." I enjoy the characters and want to find out what happens, but I'm not eager to slog through another tome as slow as this, much less several.

Alanna Morland, **Shackle and Sword** (Ace 0-441-00646-9, \$5.99, 262pp, pb) September 1999. Cover by Michael Evans.

An orphaned, half-fai bastard sold into slavery escapes to become a mercenary soldier in this fun fantasy adventure set in the same world as **Leopard Lord** (with some brief crossover of characters). Young Farris wants to be a warrior, but is sold by his stepfather to a succession of owners. Farris knows better than to fight, but never gives up completely, and manages to pick up the skills he needs to become a mercenary once he escapes – only to be asked to return in slave guise to his old master's lands, where a princess is being held captive. Despite a pleasantly bittersweet ending, and some earthy details older fantasies avoid, the plot is relatively predictable, and things get a little corny – Farris is too good, the princess too spunky, the mercenaries too good-hearted beneath their rough exteriors – but it works.

K.J. Parker, **The Belly of the Bow** (Orbit 1-85723-756-0, £10.99, 442pp, tp) April 1999. Cover by Mick Van Houton.

Ex-fencer-at-law Bardas Loredan returns in much-changed circumstances in this second volume of "The Fencer Trilogy". In the first volume, Bardas barely escaped the fall of Perimadeia, the city he'd been hired to defend, but now it turns out his rescue was engineered

by his less-than-lovable siblings Gorgas (who arranged the rape of their sister and killed their father) and sister Niessa, now the ruthless head of the Bank of Loredan and virtual ruler of Scona, which is in an economic war with the military banker-scholars of Shastel. Bardas, however, opts out of the conflict, heading to a remote area to work as a bowmaker. At first, the novel seems almost light-hearted, with a prat-fall-laden not-quite war, uncontrolled wild magic talents popping up all over the place, the absurdly academic Foundation of Shastel, and Gorgas making a sociopath's inept efforts to win his brother's love – but Bardas is like an over-bent bow perilously close to breaking, and with so many magical loose cannons in play disaster is inevitable. The plot echoes, rather than builds on, the previous novel, so this almost stands alone, but the simultaneously funny and awful conclusion leaves the characters at loose ends, and they're involving enough that I really want to see what they're going to do next.

Roger Zelazny & Jane Lindskold, **Lord Demon** (Avon Eos 0-380-97333-2, \$23.00, 276pp, hc) August 1999.

Zelazny's penchant for playing with the mythologies of various cultures surfaces in this contemporary fantasy tale of Kai Wren, a maker of magic bottles and pots – and a demon from another dimension. The demons were banished from their home dimension by the gods, and ended up in an empty plane with a gateway to ancient China, which they borrowed from heavily to create their own world. Kai Wren lives apart from the other demons, but the murder of his human assistant sends him looking for the killer, an investigation that leads across worlds and uncovers evidence that someone is trying to reignite the war between gods and demons. Bits of Chinese culture bring rich color to the tale, while a sense of whimsy – the sort I associate with later Zelazny, though I'm not sure how much input Lindskold had – adds some hokey humor, while occasionally derailing the plot. (Was a dimension of lost socks really necessary?) It's a fun, colorful, but essentially lightweight, yarn.

– Carolyn Cushman

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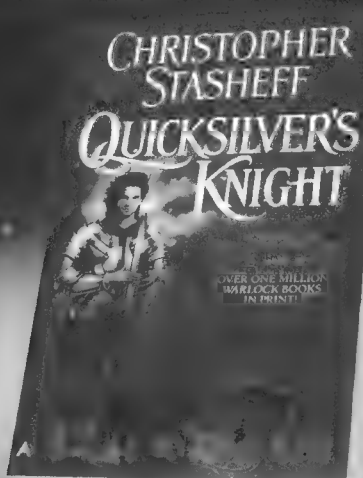
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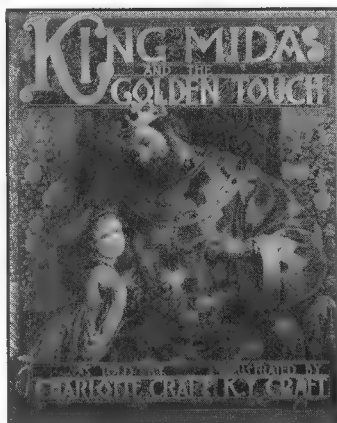
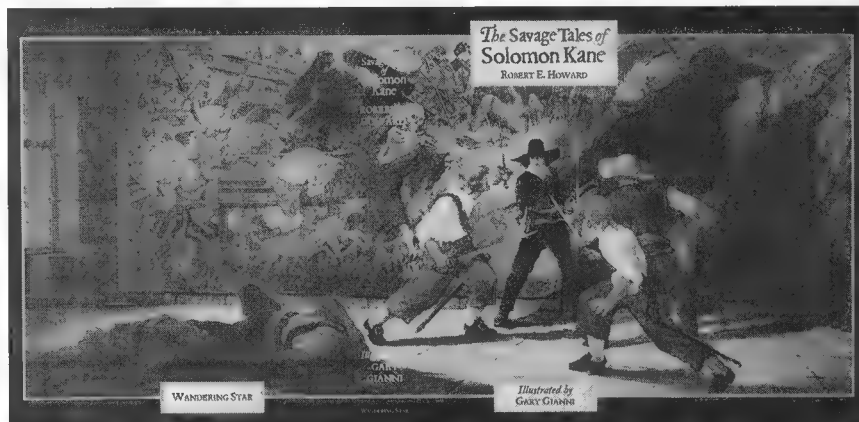
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Locus Looks at Art Books

Reviews by Karen Haber



The World Of Michael Parkes, text by Maria Sedoff (Steltman 90-71867-13-7, \$49.95, 208pp, hc) October 1998. Cover by Michael Parkes.

The Savage Tales of Solomon Kane, Robert E. Howard, illustrated by Gary Gianni (Wandering Star 0-9534253-0-4, \$160.00, 390pp, hc) 1998. Cover by Gary Gianni. [Order from Conquistador, 158 Kent House Road, Beckenham, Kent BR3 1JY England]

Wind Child, Shirley Rousseau Murphy, illustrated by Leo, Diane, and Lee Dillon, (Harper-collins, 0-06-024903-X, \$15.95, 40pp, hc) May 1999. Cover by The Dillons.

King Midas and the Golden Touch, Charlotte Craft, illustrated by Kinuko Y. Craft, (Morrow Junior, 0-688-13165-4, \$16.00, 32pp, hc) April 1999. Cover by Kinuko Y. Craft

The Collector of Moments, Quint Buchholz, translated by Peter F. Neumeyer, (Farrar, Straus & Giroux, 0-374-31520-5, \$18.00, 48pp, hc) October 1999. Cover by Quint Buchholz.

SHORT TAKES

Nova's Ark, David Kirk (Scholastic/Callaway, 0-590-28208-5, \$17.95, 40pp, hc) March 1999. Cover by David Kirk.

Malefic, by Luis Royo, translated by Robert

Cegault, (NBM Publishing, 1-561-63181-7, \$16.95, 80pp, tp) June 1997. (SFBC hc) 1999. Cover by Luis Royo.

I've never cared much for the term "Magic Realism." It just seems like a euphemism for surrealists or fantasists who have commitment issues. (Actually, I think it's a clever invention by editors and publishers who wanted to avoid the title – and genre ghetto – of "Fantasy.") But it seems inescapable, especially this quarter, when surrealism and echoes of art-movements past mark several of the books.

Surrealist Michael Parkes, a self-described "magic realist," is almost too good at what he does. His peculiar and elegant visions are almost too stylized, too precise and specific in their rendering for the note of mysterious ambiguity that the artist obviously hopes to evoke. An American expatriate living in Spain, Parkes is known for his deliberate cryptic symbolism. Images of floating acrobats and clown dwarfs, ballerinas and tigers proliferate in his many prints sold by Steltman Galleries, publishers of this latest retrospective of the artist's work.

The World of Michael Parkes, covering the artist's work from 1977 to 1998, is a beautiful book both in design and content. The image and color reproduction is marvelous and the layout is tremendously appealing. Parkes's comments on his work are generous to a fault, and additional text is provided by his wife, Maria Sedoff, one of the editors of the book.

A few quibbles: the images are offered in only rough chronological order. References are made in the text suggesting that the reader refer to other works which, alas, do not appear in the book. Thematic concerns rather than chronology seem to have dictated the confusing placement of the images. A little less emphasis on mysticism and a little more on editorial coherency might have enhanced this book even more.

Parkes is one artist who seems to want it all: spirituality and earthly pleasures, mysticism and specificity. It's a difficult high-wire act to maintain. As Parkes himself confirms in the text, "As I am a Libra, my life is a constant game of balancing and juggling of elements." Among the elements he juggles are kittens, lassos, breasts, soap bubbles, headless bodies, eggs, buttocks, and references to other artists, among them Botticelli, Klimt, and Picasso. According to the text, the artist, a committed student of mysticism, has explored world mythologies and belief systems from Cabala to Zen and back, and brought that enlightened consciousness to his work.

And yes, Parkes's paintings are beautiful, and he is an undeniably accomplished technician. But I'd like to see him push harder, escape from the rarified company of his alabaster maidens, swans, and acrobats, and explore the dark side of the force. Perhaps then he might achieve the surreal profundity which I assume is every committed mystic's (and Magic Realist's) goal.

Continued on page 59

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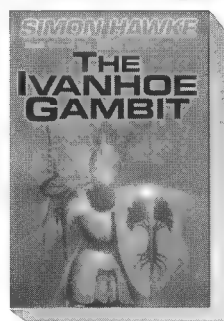


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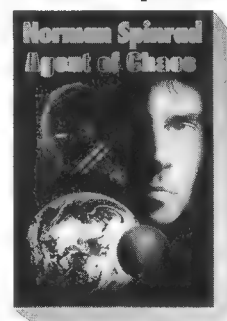
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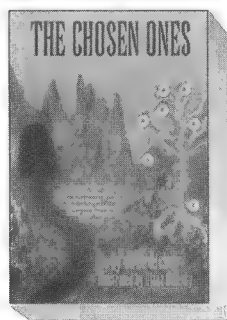
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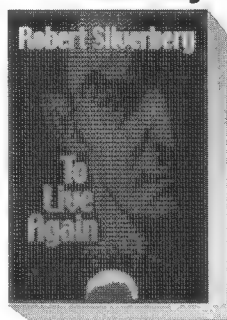
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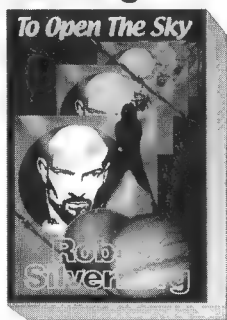


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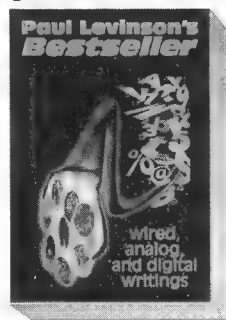


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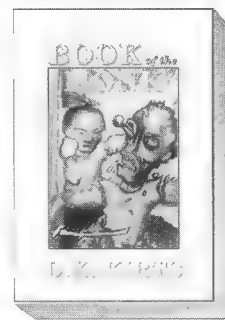
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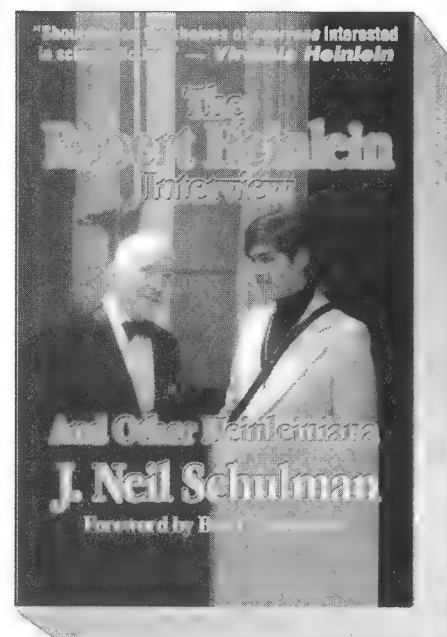
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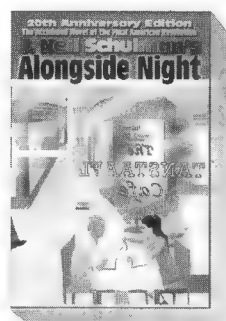


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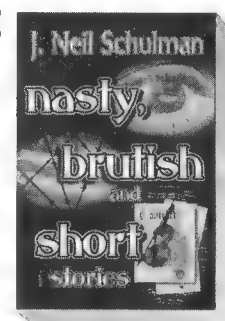


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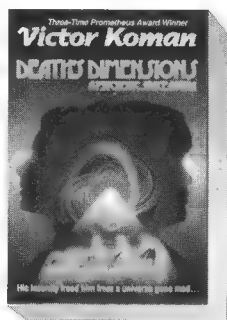
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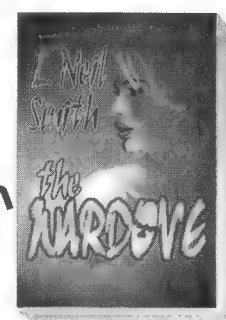
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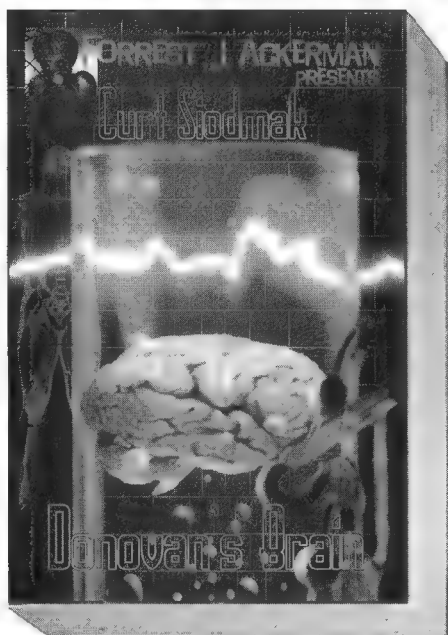
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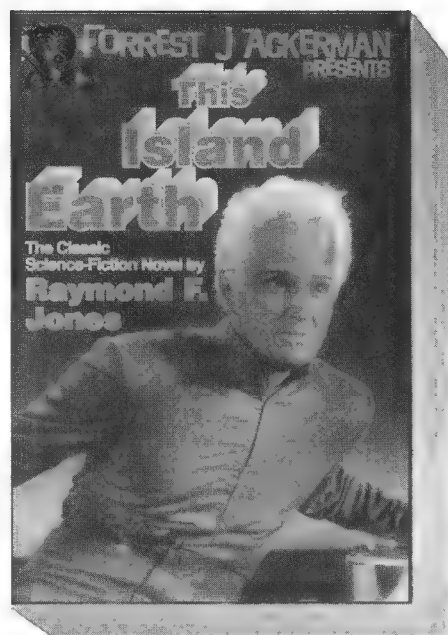
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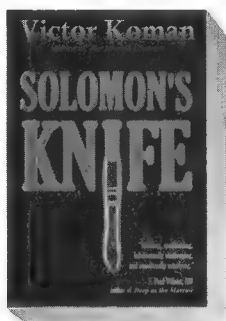
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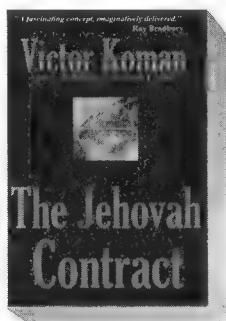


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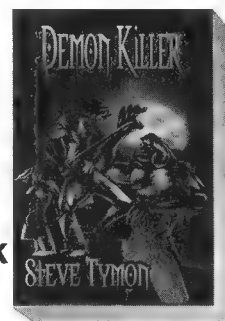


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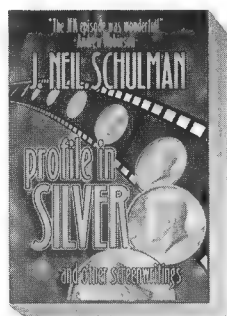
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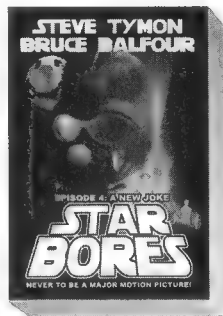


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1999 Eurocon – Trinity

The first Eurocon with its very own proto space elevator...

The utilitarian hybrid of Guests of Honour – Brian Aldiss, Diane Duane, Harry Harrison, Sam Lundwall, Roger MacBride Allen, Peter Morwood, Terry Pratchett, and Ian Watson – and committee organization (the German way) provided a firm foundation for the last of the 1990s Eurocons. Consequently, the addition of a sprinkle of “international panelists” – John Clute, Stephen Baxter, Joseph Nesvadba, Jurgen Marzi, Robert Sigl, Michael Habeck and yours truly – was almost superfluous.

However unlike most SF conventions, the experience of which is only marginally influenced by the venue, the 610 strong Trinity was housed in The Harenberg Conference Centre, whose architecture not only resonated SF tropes but challenged the very psyche of some. The main convention concourse was at the bottom of a five-floor canyon that was bridged at every level by a gangway guarded only by navel-high railings. These not only provided somewhere from which to hang the national flags of those European (and US) fans and pros present (with the exception of Scotland), but an excellent view of the comings and goings below – unless, that is, you were prone to vertigo. For such unfortunates (of which there were a number) the 5th floor crossing to the bistro became an experience almost of *Indiana Jones* and the *Last Crusade* proportions. Then there was the space elevator! For while one side of the roofed canyon was a paltry five floors, the other was 18 high. It was here, at one of Dortmund’s highest points, with the town and surrounding countryside spread out below, that the specialist programmes and kaffeeklatsches were held. (In fact the distant view to the NE of the Ruhr’s last iron works flaming away was itself reminiscent of *Bladerunner*.) To ascend such cool alpine heights, fans were whisked up by four high-speed, completely glass-sided, elevators attached to the towers’ sides. Apparently, the organisers informed us, at an earlier convention Brian Stableford found these space-elevator rides a little overwhelming and so used the emergency, internal (hence windowless), firemen’s lift. (This was not unmanly, his wife reportedly commented, as ‘butch firemen use it.’) Trinity’s own greatest elevation casualty was Peter Morwood. During the 18th floor Gala Dinner for guests, organisers and sponsoring members, Peter had occasion to want to divest himself of his metabolised beer. Finding the 18th floor facilities occupied, he decided to use those just one floor below. Rather than using the space-elevator for such a short hop, he decided to take the stairs. Unfortunately the Harenburg’s stair-well doors did not provide re-admittance. So he had to walk down all of 20 flights to the lower basement before he could exit to re-enter the building and then, breathless, re-ascend to the 18th. Fortunately by then one of the facilities had since become vacant. Rarely has the dilation of a human sphincter generated such relief.

The convention itself began with a bilingual opening ceremony which included Harry Harrison and Brian Aldiss receiving their Nebula pins. The programme consisted of the usual heady mix of items of science fact and fiction, chat, lecture, and audio-visual presentations that western con-goers expect. Of note was one item on the new helium 100-tonne cargo lifter Germany is building; indeed, one fan had brought his own mini “fandom observer” zeppelin which was radio controlled up and down the central canyon. The programme was roughly 45% English, 45% German and 10% bilingual. Those who could speak both German and

English clearly got the most out of such a segregationist menu, but irrespective of this there was the bar... For those *Locus* readers who have yet to be attracted to the Eurocon adventure (language barriers can be intimidating), be reassured that the bar provides yet another way to communicate. Many fans are willing to translate, though the fun can really start when attempting to converse in a tongue that for none present is their first language. Such exercises are, of course, important rehearsals for “first contact”: they are not problematic, but entertaining challenges, with each concept or joke successfully conveyed a triumph to be celebrated with German beer. One consequence of which is that as the evening progresses, the time between such triumphs dilates in an almost Einsteinian way. The Astron Hotel bar was the principal late night venue for such activities. Indeed its dedicated staff received a certificate of gratitude and cuddly toys courtesy of Wolf von Witling (Sweden) from those regularly there till the 3.30am closing time.

Trinity’s success was undoubtedly a fitting end to a largely memorable run of nineties Eurocons.

These have been diverse offerings, from the gargantuan Worldcon combinations of the Netherlands and Britain, through to the inspirational Timisoara Romanian 1994 gathering and its Rock concert *cum* firework display involving the whole town (making it the World’s largest single convention programme item). For those wanting to experience fandom in far-flung lands there will be Eurocons in: 2000 *Tricity* (Poland) www.gkf.3miasto.pl; and *EuRocon 2001* (Romania), SocRaTeE Foundation, Str Victor Eftimiu 2–4, Sector 1, Bucharest, Romania. However it is probably best to communicate by e-mail socratee@newsys.ro

The 1999 Eurocon Awards went to:

Best Author: Jim White (Ireland)
Best Artist: Peter Domanski (Germany)
Best Publisher (joint award): Albedo 1 (Ireland) and Hansjorg Weitbrecht (German)
Best Journal: *Delos* (Italy)
Best Promoter: Elzbieta Gepert (Poland)
Best Translator: Arek Wakoneicznik (Poland)
– Jonathan Cowie

When Worlds Collide: SF Meets Art Nouveau in Nancy



Robert Silverberg and Karen Haber were guests of Galaxiales '99, a four-day science fiction and fantasy convention held in Nancy, France, home of Art Nouveau, in April. Among the other guests were Norman Spinrad, Roland C. Wagner, Italian fantasy writer Valerio Evangelisti, and editor/writer Jacques Sadoul. Pictured: Robert Silverberg and Jacques Sadoul with a “friend,” a sculpture by Swiss artist Jean-Pierre Vaufrey, in the lobby of the Grand Hotel de la Reine.

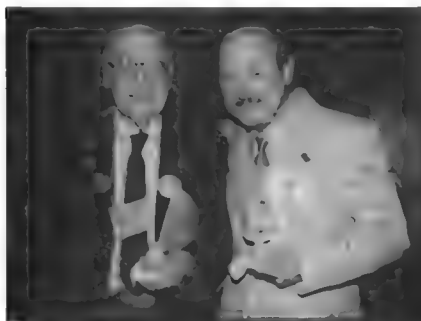
1999 Nebula Weekend

The 1998 Nebula Awards were presented at the 1999 Nebula Banquet at the Marriott City Center Hotel, Pittsburgh PA on May 1, 1999. We covered the banquet last issue but, alas, did not have room to print the banquet photos, aside from the winners. Here below are the SFWAans in all their glittery glory – Gordon Van Gelder and Charles Oberndorf comparing beards with Charles the winner, then Gordon beating out Pat LoBrutto; Bruce Holland Rogers and Mark McGarry comparing tuxedos; Nebula winner Sheila Finch with her daughter and grandchildren; Sam J. Lundwall with his daughter Karin; Kris Rusch inspecting her

husband's new beard; Paul Levinson with his family; Cordelia Willis as a flapper; Morton Klass and Phil Klass looking pretty much alike; *Locus* reviewers Mark Kelly and Russell Letson inspecting Scott Edelman's *Alien* skull; newly married Mary Turzillo and Geoff Landis, as well as much older marrieds Mary Stubbs and Hal Clement; and many, many more!



Ellen Klages, Kristine Kathryn Rusch, Christine Valada



Hal Clement, Joe Haldeman



Sheila Williams, Maureen F. McHugh



Allen Steels, Stanley Schmidt, Linda Steele



Sheila Finch & Family



Philip Klass, Charles N. Brown, Connie Willis



Cezarija Abartis, Morton Klass



James Morrow, Susan Allison



Bruce Holland Rogers, Mark McGarry



Gordon Van Gelder, Charles Oberndorf



Katie Waitman, Howard V. Hendrix



Gay Haldeman, Ian Randal Strock, Karin Lundwall, Sam J. Lundwall



?, Tom Doherty, Gardner Dozois, Peter Kanter



Kathryn Cramer, David Hartwell



Gordon Van Gelder, Pat LoBrutto



Mark Rich, Warren Lapine,
John Klima, Ian Randal Strock



Anne Lesley Groell, Jaime Levine



Diana Gill, Martha Wells,
Troyce Wilson



Russell Letson, Mark R. Kelly, Scott Edelman



Morton Klass, Fruma Klass,
Philip Klass, Adina Klass



Warren Lapine, Ellen Asher



Hal Clement, Jack McDevitt, Paul Levinson



Smokers Corner:
Linda Steele, Susan Casper



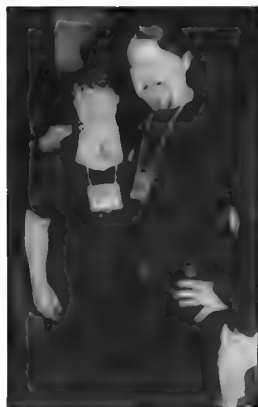
Scott Edelman, Patrick Nielsen Hayden,
John Douglas, Ginjer Buchanan



Laurel Winter, Walter Jon Williams



Victoria Strauss, Jennifer Brehl



Marianne Plumridge,
Bob Eggleton



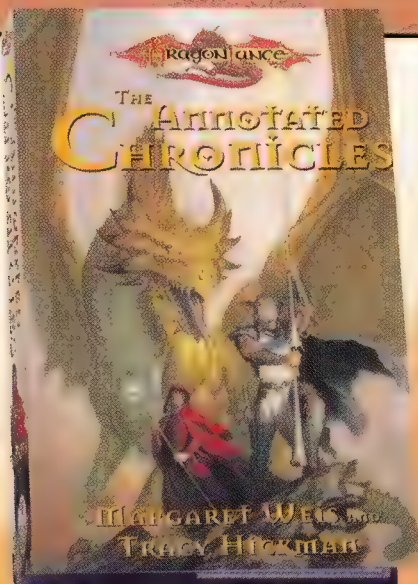
Newlyweds: Mary Turzillo,
Geoff Landis



Catherine Asaro, Brenda W. Clough

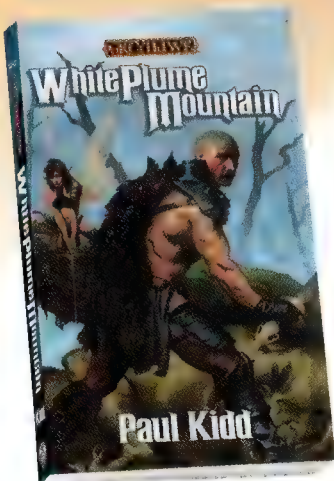
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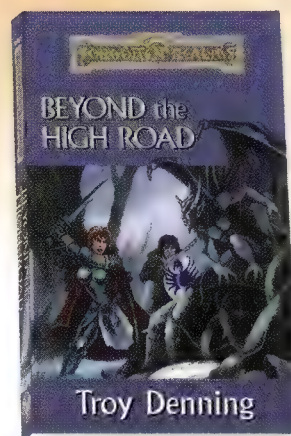


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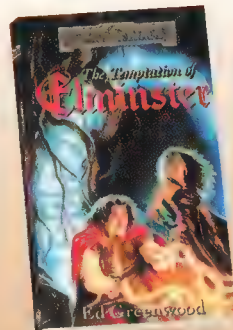


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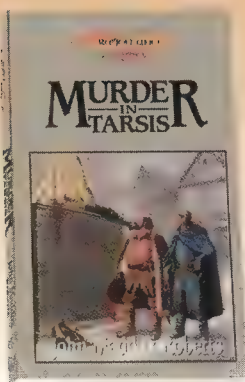
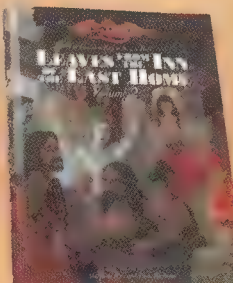


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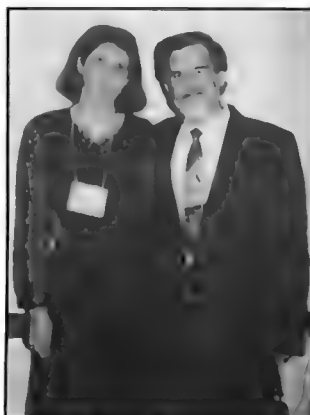
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JULY 1999

DRAGONCON 1999 (Jul 1-4 '99) Hyatt Regency, Atlanta GA; rms \$125/125/135/145. Guests: Lynn Abbey, Kevin J. Anderson & Rebecca Moesta, Nancy Collins, A.C. Crispin, Stephen R. Donaldson, Fred Saberhagen, Robert Anton Wilson, more. Artist guests: Bob Eggleton, Larry Elmore, Brian Ford, William Stout, Ron Walotsky, more. Memb: \$60 at door. Info: e-mail: dragoncon@dragoncon.org; website: www.dragoncon.org/

CONVERGENCE 1999 (Jul 2-4 '99) Radisson Hotel South, Bloomington MN. Guests: Forrest J Ackerman, Gary Russell. Memb: \$40 at door. Info: Convergence 1999, Box 13208, Dinkytown Stn., Minneapolis MN 55414; (612) 996-9224; e-mail: converge99@aol.com; website: www.convergencecon.org/

EMPIRE CON/WESTERCON 52 (Jul 2-5 '99) Doubletree City Center, Spokane WA; rms \$75. GoHs: C.J. Cherryh, Kristine Kathryn Rusch, Barbara Hambly, Ed. GoH: Ellen Datlow. AGoHs: Wendy Pini, Alicia Austin. FGoH: Larry Baker. TM: Betty Bigelow. Memb: \$60 at door; \$20 supp. Info: Empire Con, Box 7477, Spokane WA 99207; (509) 482-5288; e-mail: westercn52@webwitch.com; website: www.webwitch.com/westercon52/

INCONJUNCTION XIX (Jul 2-4 '99) Marriott Hotel, Indianapolis IN. GoH: Bill Forstchen. AGoH: Pat Rawlings. TM: Arlan K. Andrews. Memb: \$30 at door. Info: InConJunction XIX, Box 19763, Indianapolis IN 46219; e-mail: incon@indy.net; website: www.indy.net/~incon

YANECON/JAPANESE NATIONAL SF CON 1999 (Jul 3-4 '99) Hakuba, Shinshu, Japan. Sejun Award (Japanese Hugo), etc. Info: phone/fax: 0263-48-2546; e-mail: NBE02167@nifty.ne.jp; website: www.member.nifty.ne.jp/yanec/

GATEWAY SCI-FI/MEDIA CON (Jul 9-11 '99) Henry VIII Hotel & Conf. Ctr., St. Louis MO; \$69 king, \$74 dbl/dbl, \$84 ste. GoH: Laurell K. Hamilton. AGoHs: J.R. Daniels & Brent Bass. Plus media guests. Memb: \$60. Info: Gateway, Box 3064, Florissant MO 63032; (314) 524-3014; e-mail: gateway@stlf.org; website: www.readercon.org

PULPCON 28 (Jul 9-11 '99) Convention Center, Dayton OH. GoHs: Hal Clement, Elmer Kelton. Memb: \$20. Info: Pulpcon, Box 1332, Dayton OH 45401.

READERCON 11 (Jul 9-11 '99) Westin Hotel, Waltham MA; rms \$89 + tax. GoHs: Harlan Ellison, Ellen Datlow. Memb: \$50 at door. Info: Readercon, Box 38-1246, Cambridge MA 02238-1246; e-mail: zeno@mit.edu; website: www.readercon.org

X-KHAN (Jul 9-11 '99) Colorado Springs CO. GoHs: Kevin J. Anderson & Rebecca Moesta. AGoH: Myles Pinkney. Relaxacon. Memb: \$23; one-day \$15 advance, \$18 at con. Info: X-Khan c/o Penny Tegen, 2926 Valarie Circle, Colorado Springs CO 80917; (719) 597-5259; website: members.ies.net/~rogers/khan.html

1999 J.W. CAMPBELL CONFERENCE (Jul 10-11 '99) Center for the Study of Science Fiction, Univ. of Kansas. Guests: Frederik Pohl, Elizabeth Anne Hull, Joe Haldeman. Campbell and Sturgeon Awards. The conference is preceded by the Writers Workshop (June 28-July 9) and followed by the Intensive English Institute on the Teaching of Science Fiction (July 12-23). Info: James Gunn, English Dept., Univ. of Kansas, Lawrence KS 66045; e-mail: jgunn@falcon.cc.ukans.edu; website: falcon.cc.ukans.edu/~sf-center/conf.htm

NECON 19 (Jul 15-18 '99) Roger Williams Univ., Bristol RI. Northeastern Writers' Conference. GoHs: Kim Newman, Thomas Tessler. AGoH: Bernie Wrightson. TM: Rick Hautala. Memb (incl room & board): \$225 sngl, \$215 dbl (Thurs. arr.), \$190/\$180 (Fri. arr.), \$40 at door (no room/board). Info: Necon 19, 67 Birchland Ave., Pawtucket RI 02860; (804) 966-5170; e-mail: bbooth@providence.edu

Convention Listings

BAROQUON (Jul 16-18 '99) Cambridge, UK. GoH: Mary Gentle. Memb: £24. Info: BaroQuon, 8 Saddlers Close, Baldock, Herts. SG7 6EF, UK; e-mail: baroquon@philm.demon.co.uk; website: www.philm.demon.co.uk/Baroquon/Main.html

BOREAL 20 (Jul 16-18 '00) Université du Québec, Chicoutimi PQ, Canada. Info: Elisabeth Vonnburg, (e-mail): evaburg@saglac.qc.ca

HUNGARICON '99 (Jul 22-25 '99) Salgotarjan, Hungary. Info: Hungaricon c/o Avana Egyesület, Foter 5, Salgotarjan 3100, Hungary; e-mail: avana@scifi.hu; website: www.scifi.hu/hungaricon

CONVERSION 16 (Jul 23-25 '99) Carriage House Inn, Calgary AB, Canada. GoHs: Ben Bova, Tanya Huff, L.E. Modesitt Jr. Memb: C\$40 to 7/10/99, C\$45 at door. Info: Conversion 16, Unit 4, 203 Lynview Rd SE, Calgary AB T2C 2C6, Canada; 1-403-279-4052; e-mail: gary@nucleus.com

TELEFANTASTIQUE 2 (Jul 23-25 '99) Radisson Edwardian Heathrow, London UK. Guests: Diane Duane, Peter Morwood, more. Emph: media. Info: Telefantastique 2, 38 Rochford Ave., Loughton, Essex, IG10 2BS, UK; e-mail: fn62@diapipex.com

BREE MOOT 4/MYTHCON XXX (Jul 30-Aug 2 '99) Archbishop Cousins Center, Milwaukee WI. GoHs: Douglas A. Anderson, Gary & Sylvia Hunnewell. Theme: Exploring the Worlds of J.R.R. Tolkien & His Fellow Travelers. Memb: \$50 to 7/14/99, \$60 at door. Memb + room/board: \$175 sngl, \$160 dbl. Banquet: \$30. Info: Bree Moot 4/Mythcon XXX, 293 Selby Ave., St. Paul MN 55102-1811; (612) 292-8887; e-mail: d-lena@tc.umn.edu; website: www.mythsoc.org/mythcon30.html

RIVERCON XXIV (Jul 30-Aug 1 '99) Executive West Hotel, Louisville KY; rms \$62. GoH: Esther Friesner. AGoH: Gary Williams. FGoHs: Pat & Roger Sims. TM: Lawrence Watt-Evans. Memb: \$25 to 7/15/99, then \$35. Info: RiverCon XXIV, Box 58009, Louisville KY 40268; e-mail: RiverConSF@aol.com; website: members.aol.com/rivercon

AUGUST 1999

DEEPSOUTHCON 37/CRESCENT CITY CON XIV (Aug 5-7 '99) Best Western Landmark, Metairie LA; rms \$72. GoH: Mike Resnick. FGoH: Toni Weiskopf. Special Guest: Barbara Hambly. TM: George Alec Effinger. Memb: \$40 to 7/4/99, \$50 at door. Info: DeepSouthCon/Crescent City Con, Box 52622, New Orleans LA 70150; (504) 488-0489; e-mail: cccon@aol.com; website: www.fatsnake.com/cc

DIVERSICON 7 (Aug 6-8 '99) Holiday Inn Express, St. Paul MN. GoH(s): L.A. Graf (aka Julia Ecklar & Karen Rose Cercone). Guest: Nalo Hopkinson. Memb: \$27 to 7/4/99, \$37 at door. Info: Eric Heideman, Box 8036, Lake St., Minneapolis MN 55408; 612-825-9353; e-mail: diversicon@sfminnesota.com

NORCON 1999 (Aug 6-8 '99) Oslo, Norway. Norwegian national con. GoHs: TBA. FGoHs: Johan Schimanski & Egil Stenseth. Memb: NOK 250; non-Scandinavians NOK 150 (approx. £12). Info: Norcon 1999, Box 121, Vinderen, 0319 Oslo, Norway; e-mail: norcon@fandom.no; website: www.fandom.no

BACHANALIA (Aug 12-15 '00) Zielona Gora, Poland. SF & wine festival. Info: Piotr Cholewa, U. Szapirowa 1/24, 40-762 Katowice, Poland; e-mail: pcholewa@uscitoux1.cto.us.edu.p

ECLIPSE 1999 (Aug 13-16 '99) Vâlcea county (nr. Râmnicu), Romania. GoHs: Norman Spinrad, Roberto Quaglia, Robert Sheckley. Memb: \$50. Trans-

port/meals: \$495 (\$200 until 7/1/99, and \$295 at arrival in Romania). Info: Nemira Ltd., 19 Crinului St., Bucharest 78419, Romania; website: members.spree.com/nemira/eclipsa.htm

LEXICON 1999 (Aug 13-15 '99) Providence Biltmore, Providence RI; rms \$100. NESFA Relaxacon. Memb: \$20. Info: c/o NESFA, Box 809, Framingham MA 01701.

WINCON V/ UNICON 1999 (Aug 13-15 '99) King Alfred's College, Winchester UK. GoHs: John Barnes, Kara Dalkey, Warren Ellis, Diana Wynne Jones. Memb: £28 to 7/1/99, then more; £15 supp. Info: Wincon V, 53 Havant Road, North End, Portsmouth, Hants. PO2 7HH, UK; e-mail: wincon@pompey.demon.co.uk; website: www.pompey.demon.co.uk/wincon.htm

FINNCON '99 (Aug 14-15 '99) Turku, Finland. GoHs: Connie Willis, Philip Pullman, Ahriid Engholm. Info: Finncon 1999, TSFS ry, PL 538, 20101 Turku, Finland; e-mail: conitea@utu.fi; website: www.finncon.utu.fi

BUBONICON 31 (Aug 20-22 '99) Howard Johnson East, Albuquerque NM; rms \$55. GoH: Jack McDevitt. AGoH: Lubov. Auctioneer: Robert Vardeman. TM: David Martin. Guests: Kevin J. Anderson, Jane Lindskold, more. Memb: \$22 to 8/9/99, \$25 at door. Dealer table: \$42 (incl 1 memb), \$58 (2 memb). Art info: (505) 268-3067 (Jodi Stinebaugh) or (505) 822-0543 (Lori Jansen), 10am-9pm MST. Info: NMMSF Conference, Box 37257, Albuquerque NM 87176; (505) 266-8905 or 266-9030 (10 am-10 pm MT); e-mail: cwcraig@nmia.com or mrs@ncgr.org; website: members.aol.com/bubonicon

NECRONOMICON 4 (Aug 20-22 '99) Marriott Hotel, Providence RI; \$99 sngl/\$109 dbl (+ tax). GoH: Fred Chappell. Special Guest: T.E.D. Klein. Emph: Cthulhu. Memb: \$70; Cthulhu Prayer Breakfast: \$18. Info: NecronomiCon, Box 1320, Back Bay Annex, Boston MA 02117; e-mail: necronomicon@necropress.com; website: www.necropress.com/necronomicon

CONUCOPIA/NASIFIC '99 (Aug 26-29 '99) Anaheim Marriott, Anaheim CA; rms \$104 sngl/dbl, \$114 tpl, \$124 quad. GoH: Jerry Pournelle. FGoHs: Richard & Nicki Lynch. Ed. GoH: Ellen Datlow. Memb: \$100 to 7/6/99; \$20 supp. Info: Conucopia/NASIFIC '99, c/o S.C.I.F.I. Inc., Box 8442, Van Nuys CA 91409; e-mail: info@99.nasfic.org; website: www.99.nasfic.org/

POLCON 1999 (Aug 26-29 '99) Warsaw, Poland. Polish national con. GoHs: Tomasz Koldziejczak, Leslaw Olczak. Info: Konfederacja Fantasyki RASSUN, ul. Koszykowa 69/4, 00-667 Warszawa, Poland; e-mail: klub@rassun.art.pl; website: rassun.art.pl/polcon

SEPTEMBER 1999

AUSSIECON 3/1999 WORLDCON (Sep 2-6 '99) World Congress Centre, Melbourne, Australia. GoHs: Gregory Benford, Bruce Gillespie. Special Guest: J. Michael Straczynski. Memb: A\$250, US\$170, £110; A\$45/US\$35/£25 supporting. Dealer table: A\$50 deposit (limit 5). Info: Aussiecon Three, GPO Box 1212K, Melbourne VIC 3001, Australia, or Box 688, Prospect Heights IL 60070-0688; e-mail: info@aussiecon3.worldcon.org; website: www.aussiecon3.worldcon.org/a3main.html

SPAWNCON TWO (Sep 2-6, '99) World Congress Centre, Melbourne, Australia. Australian National Convention held in conjunction with Aussiecon 3. Memb: free to Aussiecon members. Info: Box 215, Forest Hill, VIC 3131, Australia; e-mail: mortlieb@vicnet.net.au; website: www.vicnet.net.au/~sfzf/spawncon.htm

ARMADILLOCON 21 (Sep 10-12 '99) Omni South Park, Austin TX. GoH: Sean Stewart. Ed. GoH: Shawna McCarthy. FGoH: Hal Clement. TM: William Browning Spencer. Guests: Bruce Sterling, Brad Denton. Memb: \$30. Info: ArmadilloCon 21, Box 27277, Austin TX 78755; (512) 868-0036; e-mail: mona@io.com

COPPERCON 19 (Sep 10-12 '99) Holiday Inn Sunspree, Scottsdale AZ; rms \$65; ste. \$125. GoH: David Weber. AGoHs: Brett Bass, Robert Daniels. Memb: \$35.

Dealer Table: \$50 (max. 2) + memb. Info: CopperCon 19, Box 62613, Phoenix AZ 85082; e-mail: cucon@casfs.org

SCIENCE FICTION & ORGANIZATION - A CONFERENCE (Sep 14-15 '99) Leicester UK. Academic conference. Memb (incl food/lodging): £165. Info: Matthew Higgins, Management Ctr, U. of Leicester, Leicester LE1 7RH, UK; ph: +44-116-2525644; e-mail: mh64@le.ac.uk

ALBACON '99 (Sep 17-19 '99) Ramada Inn, Schenectady NY. GoH: Hal Clement. AGoH: Vincent Di Fate. FGoH: Seth Breidbart. Memb: \$30 to 8/22/99, \$40 at door, 1-day \$20 Fri., \$25 Sat., \$15 Sun. Info: Albacoon '99, Box 2085, Albany NY 12220; website: www.albacoon.org

CONSPEC (Sep 17-19 '99) Edmonton AB Canada. First On Spec SF Symposium. Keynote Speaker: John Clute. Guests: Michael Swanwick, Sean Stewart, Dave Duncan, Candace Jane Dorsey, Yves Meynard, Nalo Hopkinson, Peter Watts. Sat. Banquet. Info: ConSpec (e-mail) conspec@canada.com; website: www.compumart.ag.ca/clear/conspec.htm

FANTASYCON 23 (Sep 17-19 '99) Britannia Hotel, Birmingham UK. GoHs: Raymond E. Feist, Robert Rankin, Louise Cooper, Graham Masterton, Mike Tucker. British Fantasy Awards. Memb: £40/\$80 BFS member; £50/\$100 non-member; £20/\$40 (BFS), £25/\$50 (non-BFS) supp. Info: Fantasycon, 46 Oxford Road, Acocks Green, Birmingham B27 6DT, UK; e-mail: howe@which.net; website: www.geocities.com/SoHo/6859/fconxx3.htm

DEATH EQUINOX '99/CYBER-PSYCHO CONVERGENCE III (Sep 23-26 '99) Ramada Inn Downtown, Denver CO. GoH: Elizabeth Hand. Lit-Prof GoH: Larry McCaffrey. AGoH: Gomez. TM: John Clute. Guests: Don Webb, Brian Hodge, Edward Bryant, more. Memb: \$45 to 8/19/99, \$55 at door. Info: Death Equinox '99, Box 581, Denver CO 80201; e-mail: jsailing@netonecon.net; website: cyberpsychos.netonecon.net/death-equinox

OCTOBER 1999

ARCHON 23 (Oct 1-3 '99) Gateway Center & Holiday Inn, Collinsville IL. GoH: Gardner Dozois. AGoH: Ray Van Tillburg. TM: Forrest J Ackerman. Memb: \$30 to 8/31/99, then \$35. Info: Archon 23, Box 8387, St. Louis MO 63132; (314) 326-3026; e-mail: zellich@il.net; website: www.stlf.org/archon23/index.html

CONCEPT/BOREAL '99 (Oct 1-3 '99) Days Inn Downtown, Montreal, QC, Canada; rms C\$85 sngl/dbl, C\$95 tpl/quad. GoHs: Jane Dorsey, Norbert Spehner. TM: Larry Stewart. Memb: C\$25 to 9/15/99, C\$30 at door. Info: Concept, Box 405, Stn. H, Montreal, QC, H3G 2L1, Canada; e-mail: afm@infinet.net

VALLEYCON 24 (Oct 1-3 '99) Quality Inn & Suites, Fargo ND; rms \$47. GoH: J. Gregory Keyes. AGoH: Ron Walotsky. Memb: \$15 to 8/31/99, \$20 at door. Banquet: \$20 advance, \$25 at door. Info: Valleycon 24, Box 7202, Fargo ND 58106; e-mail: valleycon@hotmail.com

VARIABLE PARADISE III (Oct 1-3 '99) Island Inn, Martha's Vineyard MA; rms \$90-\$148. GoH: Joe Haldeman. AGoH: Rick Berry. FGoHs: Ted & Bonnie Atwood. Guests: eluki bes shahar, Keith R.A. DeCandido, Esther M. Friesner, Gay Haldeman, Jael, Ellen Kushner, Maureen F. McHugh, Charles Ryan, Darrell Schweitzer, Delia Sherman, Allen Steele, more. Memb: \$30 to 7/31/99, \$40 at door. Info: Martha's Vineyard SF Assoc., Ltd., Box 3404, Oak Bluffs MA 02557; website: www.tiac.net/users/monitor/paradise

CONCLAVE 24 (Oct 8-10 '99) Holiday Inn South/Convention Ctr, Lansing MI; rms \$69. GoH: James Hogan. AGoH: Erin McKee. FGoH: Marian Skupski. Memb: \$25 to 9/1/99, \$30 at door. Info: Conclave 24, Box 2915, Ann Arbor MI 48106; (313) 454-1554; e-mail: Conclave@hamjudo.com

CONTEXT XII (Oct 8-10 '99) Harley Hotel, Columbus OH; rms \$72. GoH: Robert J. Sawyer. Memb: \$35 to 9/1/99, \$40 at door. Info: Context, c/o FANACO, Box 163391, Columbus OH 43216; (614) 878-6824; e-mail: mevans@freenet.columbus.oh.us

GAYLAXICON 1999 (Oct 8-11 '99)

Conventions

Arlington Hotel & Towers, Arlington VA (nr Washington DC); rms \$99 sngl/dbl. GoH: Diane Duane. AGoH: Nancy Janda. Memb: \$50 to 9/1/99, then \$60. Info: Gaylaxicon 1999, c/o Lambda Sci-Fi, Box 656, Washington DC 20044; (202) 232-3141; e-mail: gcon1999@aol.com; website: members.aol.com/lambda/scifi/gcon1999.html

NECRONOMICON 1999 (Oct 8-10 '99) Radisson Inn - Sabal Park, Tampa FL. GoHs: Joan D. Vinge, Jennifer Roberson. Guests: Joseph Green, Richard Lee Byers, Vince Courtney, Owl Goingback. Memb: \$18 to 9/15/99, then \$25. Info: Necronomicon 1999, Box 2076, Riverview FL 33568; e-mail: raggedyAnn@compuserve.com

OCTOCON X (Oct 9-10 '99) Royal Marine Hotel, Dun Laoghaire, Co. Dublin, Ireland. Tenth Irish National SF Con. GoH: Robert Rankin. Guests: Maggie Furey, Robert Holdstock, Graham Joyce, Kim Newman, Michael Scott, James White. Memb: IEP 18/Euro22.86 to 8/31/99, IEP22/Euro27 at door. Info: Octocon X, c/o 43 Eglinton Road, Donnybrook, Dublin 4, Ireland; phone +353 (0) 1 260.52.04; fax +353 (0) 1 269.40.39; e-mail: dstewart@iol.ie; website: www.iol.ie/~jshields/octocon

CONVENTION 1999/INCONSEQUENTIAL II (Oct 15-17 '99) Lord Beaverbrook Hotel, Fredericton, New Brunswick, Canada; C\$84. GoH: Tanya Huff. Memb: C\$30 to 10/4/99, C\$35 at door. Info: Brian A. Davis, Convention Liaison, 45 Charm Court, Fredericton NB E3B 7J6, Canada; (506) 459-5758; e-mail: badavis@nbnet.nb.ca

ICON 24 (Oct 15-17 '99) Clarion & Hampton Inns, Corvallis IA; rms \$58. GoHs: Peter S. Seagle, Bill Johnson, Charles Piehl. Memb: \$30 to 9/6/99, \$40 at door. Info: ICON 24, Box 525, Iowa City IA 52244; (319) 358-7096; e-mail: penfold@iunet.net

UPPSALA: 1999 (Oct 15-17 '99) Uppsala, Sweden. Swedish National Con. GoHs: Michael Swanwick, Lars-Olov Strandberg. Memb: 200 SEK advance, 250 SEK at door. Info: Uppsala 1999, Postal Giro 629, 49 57-4 Kruse, Sweden; e-mail: swecon@dag.se; website: sfweb.dag.se/1999e.html

INCON '99 (Oct 17-19 '99) Double Tree Inn, Spokane WA. GoH: Charles de Lint. AGoH: Margaret Organ-Kean. Memb: \$20 to 9/1/99, \$25 at door. Info: InCon, Box 9112, Spokane WA 99209; e-mail: incon@juno.com

ARCANA 29 (Oct 22-24 '99) Holiday Inn Express, St. Paul MN. GoH: Ramsey Campbell. Emph: horror/dark fantasy. Memb: \$20 to Labor Day 1999, \$30 at door. Info: Arcana, Box 8036, Lake St. Stn., Minneapolis MN 55408; (612) 825-9353; e-mail (Eric Heideman): eheideman@uswest.net; website: www.inergy.com/JBROWER

MILEHICON 31 (Oct 22-24 '99) Sheraton, Lakewood CO; rms \$79 sngl/dbl, \$89 tpl/quad. GoHs: Lois McMaster Bujold, K.W. Jeter. TM: Kevin J. Anderson. Memb: \$24 to 9/31/99, \$26 to 10/10/99, \$28 at door. Info: MileHiCon 31, Box 101322, Denver CO 80250; (303) 657-5912; e-mail: lindanel@ix.netcom.com; website: www.eco-net.com/milehicon

4TH ENCOUNTERS OF SCIENCE, SF, & THE FANTASTIC (Oct 28-Nov 2 '99) Cascais, Portugal. Theme: The 7 Capital Sins. Info: Associação Portuguesa de Ficção Científica e Fantástico, Bloco UV - 2º Piso - Porta 11, Outeiro da Vela, 2750 Cascais, Portugal; (305) 1-484-17-82; e-mail: simetria@esoterica.pt; website: simetria.esoterica.pt

CON*STELLATION XVIII (Oct 29-31 '99) Airport Sheraton, Huntsville AL. GoH: Allen Steele. AGoH: Darryl Elliott. FGoHs: Tom & Anita Feller. TM: David Weber. Memb: \$30 to 2/27/99, then \$35. Info: ConStellation XVIII, Box 4857, Huntsville AL 35815; (256) 880-8210; e-mail: Con*stell@traveller.com; website: www.hsv.tis.net/~constell/constell/index

DITTO 12 (Oct 29-31 '99) Radisson Metrodome, Minneapolis MN. Theme:

Fanzines. Memb: \$30 to 10/15/99, \$40 at door; \$10 supp. Info: Ditto 12, c/o Karen Cooper, 101 E. Minnehaha Pk., Minneapolis MN 55419; (612) 823-1497; e-mail: karen@counterpane.com

TERRACON 2 (Oct 29-31 '99) Best Western Executive Inn, File WA. GoH: Dave Duncan. TM: David Tackett. Memb: \$20 to 10/15/99, \$30 at door. Weaponless con. Info: Terracon, Box 11816, Olympia WA 98508; (206) 528-2908 (10 a.m.-10 p.m. PST); e-mail: terracon@iname.com; website: http://nu.seattle-bandwidth.org/~terracon/

HISPACON 1999 (Oct 29-Nov 1 '99) Santiago de Compostela, Spain. Spanish national convention. Info: Hispacon, c/o AGASF, Apdo. 607, Santiago de Compostela 15700, Spain.

NOVEMBER 1999 WORLD FANTASY CONVENTION 1999/VOYAGES (Nov 4-7 '99) Rhode Island Convention Ctr., Providence RI. GoHs: Patricia A. McKillip, Charles de Lint, Robert Silverberg. AGoHs: Leo & Diane Dillon. Special Guest: Samuel R. Delany. TM: John M. Ford. Memb: \$125 to 6/1/99, then more (limit 850); \$35 supp.; payment to MCFI. Info: World Fantasy Convention, Box 1010, Framingham MA 01701; fax (617) 776-3243; e-mail: wfc@mcfi.org; web: world.std.com/~sbarsky/wfc99.html

NOVACON 29 (Nov 5-7 '99) Birmingham UK. GoH: Ian Stewart. Memb: £32 to 10/30/99, £35 at door. Info: Novacon 29, c/o Carol Morton, 14 Park Street, Lye, Stourbridge, W. Midlands, DY9 8SS, UK; e-mail: martin@empties.demon.co.uk

ORYCON 21 (Nov 12-14 '99) Double-Tree Columbia River, Portland OR. GoH: Nicola Griffith. AGoH: Nene Thomas. Sci GoH: Charles Sheffield. Memb: \$35 to 10/15/99, \$45 at door. Info: OryCon 21, Box 5703, Portland OR 97228; (503) 232-6506; e-mail: saxon@agora.rdrop.com

PHILCON '99 (Nov 12-14 '99) Adam's Mark Hotel, Philadelphia PA. GoH: Katherine Kurtz. AGoH: Jill Bauman. Memb: \$35 to 10/31/99, \$40 at door. Info: PhilCon 99, Box 8303, Philadelphia PA 19101; (215) 957-4004; e-mail: philcon@netaxs.com; website: www.netaxs.com/~philcon

WINDYCON XXVI (Nov 12-14 '99) Hyatt Regency Woodfield, Schaumburg IL; rms \$81 sngl/dbl, \$94 tpl/quad. GoHs: Kristine Kathryn Rusch & Dean Wesley Smith. AGoH: Steven Vincent Johnson. Ed. GoHs: Martin H. Greenberg, Ellen Datlow. FGoH: Charles Boston Baden. Memb: \$30 to 10/15/99, \$40 at door. Info: Windycon XXVI, Box 184, Palatine IL 60078; e-mail: windycon@windycon.org

COZYCON (Nov 19-21 '99) Scheveningen, Netherlands. Memb: NLG50. Info: Annemarie van Ewyck, Obrechtstraat 4, 2517 VT Den Haag, Netherlands; e-mail: cozycon@cena.demon.nl

EXOTICON 2 (Nov 19-21 '99) Quality Hotel, Metairie LA; rms \$89 dbl. GoHs: Spider & Jeanne Robinson. AGoH: Carl Lundgren. Memb: \$25 to 10/1/99, \$35 at door. Info: Exoticon 2, Box 9431, Bridge City LA 70096; (504) 436-3378; e-mail: rfontenot@earthlink.net

TROPICON 18 (Nov 19-21 '99) [NEW DATES] Clarion Hotel, Hollywood FL; rms \$60. GoH: Mike Resnick. Guests: Lynn Abbey, Adam Troy Castro, Jack C. Haldeman II, more. Memb: \$24 to 10/18/99, \$28 at door. Info: Tropicon 18, c/o SF5FS, Box 70143, Fort Lauderdale FL 33307; e-mail: tropicon@scifi.squawk.com; website: scifi.squawk.com/tropicon.html

CHAMBANACON 29 (Nov 26-28 '99) Clarion Hotel, Champaign IL. GoH: Andrew J. Offutt. FGoHs: Samantha B. Jude & Donald Cook. TM: Wilson "Bob" Tucker. Memb: \$25 advance, \$30 at door. Info: ChamBanaCon 29, Box 2908, Springfield IL 62708; (513) 651-0427 (Paula Robinson); e-mail: ChamBanaCn@aol.com

CONCAT 11 (Nov 26-28 '99) Radisson, Knoxville TN; rms \$65 + tax. GoH: Neil Gaiman. AGoH: Lisa Snelling. Memb: \$25 to 11/10/99, then \$35. Info: ConCat 11, 316 E. Scott Ave., Knoxville TN 37917; (423) 637-6564; e-mail: chloiea@mail-excite.com; website: www.vic.com/~chloiea/ConCat.html

LOSICON XXVI (Nov 26-28 '99) Bur-

bank Airport Hilton, Burbank CA; rms \$86. GoH: Connie Willis. AGoH: Alex Ross. FGoH: Joe Siclari. Memb: \$30 to 7/15/99, \$35 to 10/31/99, \$40 at door. Info: LosCon XXVI c/o LASFS, 11513 Burbank Blvd., N. Hollywood CA 91601; (818) 760-9234; e-mail: loscon26@lasfs.org

FIRST ZIMBABWE NATIONAL SF CONFERENCE (Nov 27-28 '99) Harare, Zimbabwe. Theme: Foundations & Transitions. Info c/o Howard Dean & Co. PL, Box MP 674, Mount Pleasant, Harare, Zimbabwe; e-mail: morgan@harare-iafrica.com

DECEMBER 1999 NORDCON 13 (Dec 2-5 '00) Gdansk, Poland. Info: Gdansk Klub Fantasyki, Box 76, 80-325 Gdansk 37, Poland; phone +48-58-531073; e-mail: papier@gkf.3mia-sto.pl; website: www.gkf.3mia-sto.pl

DRACON '99 (Dec 3-5 '99) Hotel Santon, Brno, Czech Republic. Memb: \$10 at door (Fri.). Info: Drakon '99, Box 130, 61500 Brno, Czech Republic; e-mail: pes@bm.cz

SMOFCON 17 (Dec 10-12 '99) New Orleans LA. Convention-runners con. Memb: \$50 to 8/31/99, \$60 to 11/30/99; \$70 at door. Info: Smofcon 17, Box 61363, Sunnyvale CA 94088.

11 FESTIVAL DE LA SCIENCE-FICTION & DE L'IMAGINAIRE DE ROANNE (Dec 15-21 '00) Roanne, France. Info: c/o Jo Taboulet, Festival de la SF, Rhone-Alpes SF, 12 avenue de Paris, 42334 Roanne cedex, France; phone: +04-77-72-09-25; e-mail: taboulet@ardep.fr

MILLENNIUM (Dec 27 '99-Jan 1 '00) N Europe-CANCELLED

JANUARY 2000 RUSTYCON 2000 (Jan 7-9 '00) Seattle WA. Memb: \$40 to 12/1/99, \$50 at door. Info: Rustycon 2000, Box 84291, Seattle WA 98124; website: http://205-134.203.132/

ARISIA '00 (Jan 14-16 '00) Boston MA. GoH: Jane Yolen. AGoH: Tom Kidd. FGoH: Sharon Sbarsky. Memb: \$30 to 11/15/99, then more. Info: Arisia, Inc., Suite 322, 1 Kendall Square, Cambridge MA 02139; e-mail: info@arisia.org; website: www.arisia.org

CHATTACON XXV (Jan 14-16 '00) Clarion Hotel, Chattanooga TN. GoHs: Tara Harper, Melissa Scott. Special Guest: Michael Stackpole. AGoH: Nicholas Jainschigg. Local GoH: Kenneth Waters. TM: Charles Grant. Memb: \$30 to 1/1/00, \$35 at door. Info: Chattacon XXV, Box 23908, Chattanooga TN 37422; (770) 578-8461; e-mail: chattacon_info@mind-spring.com

CONFUSION '00 (Jan 21-23 '00) Van Dyke Park Suites Hotel, Warren MI. GoH: Maureen F. McHugh. AGoH: Frank Hayes. FGoH: Dennis Tabaczewski. TM: Erik Kauppi. Memb: \$20 to 8/4/99, \$25 to 12/1/99, \$30 at door; \$5 supp. Info: Confusion, Box 8284, Ann Arbor MI 48107; (313) 487-8743; e-mail: confusion@stilyagi.org

CAPRICON XX (Jan 27-30 '00) Arlington Park Hilton, Arlington Park IL; rms \$69. GoH: Larry Niven. SciGoH: Chris Luchini. FGoH: Joseph Stockman. Memb: \$30 to 11/30/99, \$50 at door. Info: Capricon, Box 60085, Chicago IL 60680; e-mail: info@capricon.org

FEBRUARY 2000 PACIFICON 2000 (Feb 4-6 '00) Marriott, Portland OR; rms \$89. Memb: \$20 to 11/1/99, then more. Info: Pacificon 2000, 8152 SW Hall Blvd #413, Beaverton OR 97008; e-mail: pacificon@centred.net

SHEVACON VIII (Feb 5-6 '00) Airport Marriott, Roanoke VA; rms \$71. GoH: Tad Williams. AGoH: Tina "Nene" Thomas. Memb: \$15 to 10/31/99, \$18 to 2/3/00, \$20 at door. Info: SheVaCon, Box 416, Verona VA 24482; (540) 886-2154; e-mail: sheva@adelphia.net

AD ASTRA 2000 (Feb 18-20 '00) Primrose Hotel, Toronto ON Canada; rms C\$99/99/109/119. GoHs: Nancy Kress, Fred Saberhagen, Charles Sheffield. AGoH: Bob Eggleton. FGoHs: Lloyd & Yvonne Penney. Memb: TBA. Info: Ad Astra, Box 7276 Stn. A, Toronto ON M5W 1X9, Canada; website: http://terra.phys.yorku.ca/~white/adastra

BOSKONE 37 (Feb 18-20 '00) Sheraton Framingham, Framingham MA; rms

\$99 sngl/dbl, \$109 tpl/quad. GoH: Michael Swanwick. Memb: \$36 to 7/15/99. Info: Boskone 37, Box 809, Framingham MA 01701; (617) 625-2311; e-mail: boskone@nesfa.org

CONFLUENCE 2000 (Feb 25-27 '00) Sheraton Inn North, Mars PA. GoH: TBA. Memb: \$25 to 1/1/00, \$35 at door; cks to PARSEC. Info: ConFluence 2000, Box 3681, Pittsburgh PA 15230; (412) 344-0236; e-mail: parsec-home@netcom.com

POTLATCH 9 (Feb 25-27 '00) University Plaza Hotel, Seattle WA. Memb: \$30/£18.75 advance, maybe more later. Info: Potlatch 9, Box 31848, Seattle WA 98103; website: www.galaxy-7.net/squib/corflatch/potlatch9.html; UK agent: Linda Krawecki, 1A Mountney Road, Eastbourne, East Sussex BN21 1RJ, UK.

MARCH 2000 CORFLU 2000 (Mar 3-5 '00) University Plaza Hotel, Seattle WA; rms \$72 sngl/dbl, \$82 tpl, \$92 quad. Fanzine con. Memb: \$45. Info: Corflu, Box 31848, Seattle WA 98103; website: www.galaxy-7.net/squib/corflatch/corflu2k.html; UK agent: Linda Krawecki, 1A Mountney Road, Eastbourne, East Sussex BN21 1RJ, UK.

LEPRACON 2000 (Mar 17-19 '00) Double Tree Inn, Wenatchee WA. GoH: Elizabeth Ann Scarborough. AGoH: Betty Bigelow. FGoH: Norma Barrett-Lincoln. Memb: \$15 to mid-10/99, \$20 to 2/20/00, \$25 at door. Info: LepraCon 2000, 2527 W. Kennewick Ave. #353, Kennewick WA 99336; e-mail: thebadger@juno.com or hungrytygre@hotmail.com; website: www/users.owt.com/kevins/lepracon.htm

21ST INT'L CONF. ON THE FANTASTIC IN THE ARTS (Mar 22-26 '00) Fort Lauderdale Hilton, Ft. Lauderdale FL. GoH: Octavia E. Butler. Special Guest: Nancy Kress. Memb: \$75 to 1/1/00, \$90 at door. Info: IAFIA, Florida Atlantic U., College of Humanities, HU-50 B-9, NW 20th, Boca Raton FL 33431; e-mail: ebbs.english.vt.edu/iafa

LUNACON 2000 (Mar 24-26 '00) Rye Town Hilton, Rye Brook NY. FGoH: Stu Schiffman. Info: Lunacon 2000, Box 3566, New York NY 10008; e-mail: lunacon@lunacon.org

MILLENNICON-1 (Mar 24-26 '00) Kings Island Resort & Conf. Ctr., Kings Island OH; rms \$64. GoH: Ben Bova. Memb: \$30 to 2/29/00, \$35 at door. Info: Millenicon, 143 Schloss Ln., Dayton OH 45418; (513) 933-0452; e-mail: millenicon@mvl.org

WILLYCON 2000: A SCIENCE/FANTASY FAIRE (Mar 24-26 '00) Wayne State College, Wayne NE. Guests: TBA. Memb: \$15. Info: Willycon, Wayne State College SF & Fantasy Club, c/o Conn Library, Wayne NE 68787; e-mail: sciifict@wscgate.wsc.edu

RECONNAISSANCE 2000 (Mar 31-Apr 2 '00) Bergen, Norway. Memb: \$15/£20/200Nkr. Info: Reconnaissance, Box 1195, N-5001 Bergen, Norway; e-mail: reconnaissance@fandom.no; UK agent: F. Anderson, 129 Colegrave Rd., Stratford, London E15 1EA, UK; e-mail: fiona@intersec.demon.co.uk

APRIL 2000 IMAGINE CON 2000 (Apr 20-23 '00) Virginia Beach Pavilion, Virginia Beach VA. Info: Imagine Con, 1118 Willow Road, Chesapeake VA 23325; (757) 424-1853; e-mail: info@imaginecon.com

SWANCON 25 (Apr 20-24 '00) Australian National Convention. Info: swancon25@megabyte.murdoch.edu.au

MINICON 35 (Apr 21-23 '00) Minneapolis Hilton & Towers, Minneapolis MN. GoH: Maureen F. McHugh. AGoH: John Berkey. FGoH: Lenny Bailes. Memb: \$30 to 10/31/99, then more. Info: Minicon 35, Box 8297, Lake St. Stn., Minneapolis MN 55408.

NORWESCON 23 (Apr 20-23 '00) SeaTac Doubletree Hotel, SeaTac WA. GoH: TBA. AGoH: Bernie Wrightson. FGoHs: John & Bjo Trimble. Info: Norwescan 23, Box 68547, Seattle WA 98168; (206) 270-7850; e-mail: info@norwescan.org; website: www.norwescan.org

2KON/EASTERCON 2000 (Apr 21-24 '00) Central Hotel, Glasgow, Scotland. British National Convention. GoHs: Guy Gavriel Kay, Deborah Turner Harris,

Katherine Kurtz. Memb: £25/\$45; £15/\$25 supp. Info: 2Kon, 30 Woodburn Terrace, St Andrews KY16 8BA, UK; US info: 2Kon, c/o Ben Yalow, 3242 Tibbett Ave, Bronx NY 10463; e-mail: 2kon@dcs.st-and.ac.uk; website: www-theory.dcs.st-and.ac.uk/2Kon/

MAY 2000

ROK*CON 2000 (May 5-7 '00) Best Western Innertowne, Little Rock AR. GoH:

Patricia C. Wrede. FGoh: Carlotta Vaughn. TM: Libby Singleton. Memb: \$28. Info: Roc*Kon, 12111 West Markham #14-207, Little Rock AR 72211; e-mail: admin@rockon.org; website: www.rockon.org
WORLD HORROR CON 2000 (May 11-14 '00) Adams Mark Hotel, Denver CO. GoHs: Peter Straub, Melanie & Steve Rasnic Tem, Harlan Ellison, J. Michael Straczynski. Ed. GoH: Ellen Datlow. TM:

Dan Simmons. Memb: \$75 to 12/31/99, \$100 to 4/30/00, \$125 at door. Dealer table: \$135 1st, \$100 ea add'l. Info: WHC2000 Inc., Box 32167, Aurora CO 80041-2167; e-mail: trbarker@earthlink.net or EBryant330@aol.com; website: www.whc2000.org

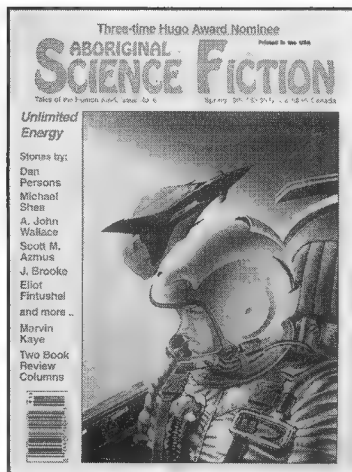
MARSCON 2000 (May 12-14 '00) Radisson South, Bloomington MN; rms \$95/more. Memb: \$25 to 12/31/99, \$35 to

4/17/00, \$45 at door; \$15 supp. Info: Marscon 2000, Box 11414, St. Paul MN 55111; (651) 776-1545; e-mail: marscon2k@hotmail.com

NEBULA AWARDS WEEKEND (May 19-21 '00) Crowne Plaza, NY NY. Info: TBA.

SON OF BEACHCON/DEEPSOUTH-CON 38 (May 19-21 '00) Jekyll Inn, Jeckyll
Continued on page 72

Magazines Received - May



Aboriginal Science Fiction—Charles C. Ryan, ed. Issue #61, Spring 1999, \$5.95, quarterly, 68pp, 21 x 27½ cm. Semi-professional magazine, with fiction by Eliot Fintushel and others, reviews, etc. Cover by Chris Moore. Subscription: \$16.00 (4 issues) to DNA Publications, P.O. Box 2988, Radford VA 24143-2988.

Analog—Stanley Schmidt, ed. Vol. 119 No. 7-8, Jul/Aug 1999, \$5.50, 11 times a year, 240pp, 13½ x 21½ cm. Double issue with the conclusion of a serial by Catherine Asaro, novellas by Adam-Troy Castro & Jerry Olition and Joseph Manzione, novelettes by Amy Bechtel, Shane Tourtellotte, and Rajnar Vajra, short stories by H.G. Stratmann, Gordon Gross, and Laurence M. Janifer. Cover by Nicholas Jainschigg.

Asimov's Science Fiction—Gardner Dozois, ed. Vol. 23 No. 7 (whole #282), July 1999, \$3.50, 11 times a year, 144pp, 13½ x 21½ cm. Novella by Robert Reed, novelettes by Brian Stableford and Alastair Reynolds, short stories by Michael Swanwick, W.M. Shockley, Elisabeth Malartre, and Geoffrey A. Landis. Poetry by Michael Bishop. Reviews by Norman Spinrad. Cover by Robert Walters.

Harbinger—Erika Lacey, ed. Issue Two, [May 1999], A\$7.00, announced quarterly, 74pp, 14 x 22 cm. Small-press "Australian Magazine of Speculative Fiction," with fiction, poetry, and articles. Subscription: A\$28 per year (4 issues), A\$45 overseas, to Erika Lacey @ Harbinger, P.O. Box 244, Woodridge, Queensland 4114, Australia.

Interzone—David Pringle, ed. Issue #144, June 1999, £3.00, monthly, 68pp, 21 x 27½ cm. Fiction by Richard Calder, Zoran Zivkovic, Tony Ballantyne, Mary Soon Lee, and Alexander Glass, an interview with Patricia Anthony, and an article on the work of Orson Scott Card. Cover by Trevor Scobie. Subscription: £32 UK, £38 overseas seamount, \$60 overseas airmail, to Interzone, 217 Preston Drive, Brighton BN1 6FL, UK.

Journal of the Fantastic in the Arts—W.A. Senior, ed. Vol. 10 No. 1, whole #37, Winter 1998, \$6.50 + \$1.50 p/h, quarterly, 104pp, 14 x 21½ cm. Academic journal, with articles on genre dynamics (by Gary Wolfe), Trickster characters, Celtic myth and fantasy, and works by Lois McMaster Bujold, Isaac Asimov, and Kurt Vonnegut. Subscription: \$20/year individual, \$25 institutional [checks to IAFA], to JFA, Florida Atlan-

LC-39



tic Univ., Dept. of English, 777 Glades Road, Boca Raton FL 33431; free to members of the International Association for the Fantastic in the Arts.

LC-39—Matthew Walls, ed. No. 1, 1999, \$6.00, announced biannual, 108pp, 18 x 21½ cm. New literary SF magazine, with work by Bruce Boston, M.F. Korn, Adam Corbin Fusco, and others. Cover by Matthew Walls. Subscription: \$12/year (two issues) to LC-39, P.O. Box 9307, Baltimore MD 21228.

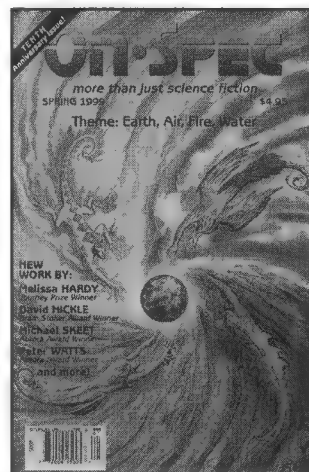
The Magazine of Fantasy & Science Fiction—Gordon Van Gelder, ed. Vol. 97 No. 1 (whole #575), July 1999, \$3.50, 11 times per year, 164pp, 13 x 19½ cm. Novelettes by Lewis Shiner and Robert Reed, short stories by Dale Bailey, John Morressy, Steve Rasnic Tem, Richard Paul Russo, Esther M. Friesner, and M. John Harrison. Cover by Kent Bash.

The New York Review of Science Fiction—David Hartwell et al., eds. Issue #129, May 1999, \$3.50, monthly, 24pp, 21½ x 28 cm. Review and criticism magazine, with essay-length and short reviews, etc. This issue features articles on the work of Philip K. Dick and K.W. Jeter. Subscription: \$32.00 per year to Dragon Press, Box 78, Pleasantville NY 10570.

On Spec: The Canadian Magazine of Speculative Writing—The Copper Pig Collective, eds. Vol. 11 No. 1, [Whole #36], Spring 1999, C\$4.95/US\$4.50, quarterly, 114pp, 13½ x 20½ cm. Small-press fiction magazine, with stories, columns, news, etc. This is the 10th anniversary issue. Cover by Tim Hammell. Subscription: C\$19.95/US\$18.00 a year to On Spec, Box 4727, Edmonton, AB, Canada, T6E 5G6.

The Rhizome Factor—Cathy Cupitt, ed. Vol. 1 No. 3, March 1999, A\$3.00, 66pp, 15 x 21 cm. Australian fiction fanzine, with short stories, articles, an interview with Carmel Bird, plus news, etc. Subscription: three issues A\$8.50 Australia, more overseas (checks to C. Cupitt), to Ms. Cathy Cupitt, The Rhizome Factor, P.O. Box 915, Nedlands WA 6909, Australia; e-mail: c.cupitt@cowan.edu.au

Science Fiction Age—Scott Edelman, ed. Vol. 7 No. 5 (whole #42) July 1999, \$3.99, bimonthly, 92pp, 20½ x 27½ cm. Glossy, full-color SF magazine with fiction by Eliot Fintushel, Wil McCarthy, Karen Haber, Robin Wilson, and Don Webb, an art portfolio of work by Bruce Jensen with commentary by Karen Haber, plus reviews, etc. Subscription: \$16.95 per year US,



\$21.95 Canada and overseas, to Science Fiction Age Circulation, P.O. Box 710, Mt. Morris IL 61054.

Talebones—Patrick & Honna Swensen, eds. #15, Spring 1999, \$4.50, quarterly, 74pp, 13½ x 21½ cm. Small-press fiction magazine with stories, poetry, an interview with Jonathan Lethem, and reviews. Cover by Paul Swenson. Subscription: \$16.00 per year (4 issues) to Talebones, 10531 SE 250th Pl. #104, Kent WA 98031.

Weird Tales—George Scithers & Darrell Schweitzer, eds. Vol. 55 No. 4 (whole #316) [Spring 1999], \$4.95, quarterly, 68pp, 21½ x 28 cm. Small-press magazine of dark fantasy, with fiction by Keith Taylor, Mike Lange, Thomas Ligotti, Ian Watson, Stephen Dedman, Lord Dunsany, Catherine Mintz, and Taniith Lee, plus poetry by Darrell Schweitzer, Bruce Boston, and others. Cover by Jill Bauman. Subscription: \$16.00 for 4 issues U.S., \$20.00 Canada, \$22.00 elsewhere, to DNA Publications, Inc., P.O. Box 2988, Radford VA 24143-2988.

The Outer Limits

Booklist Vol. 95 No. 18, May 15, 1999, journal of the American Library Association, has a "spotlight" on SF/Fantasy, with Top 10 lists, reviews, and a list of key reference sources, as well as a love letter to Weetzie Bat.

The Borders Bookstore free "Special Edition Collector's Catalog", [May 1999], focusing on Star Wars publications, has an interview with Terry Brooks.

Dragon #260, June 1999, has fiction "The Honor of Two Swords" by Kate Novak-Grubb.

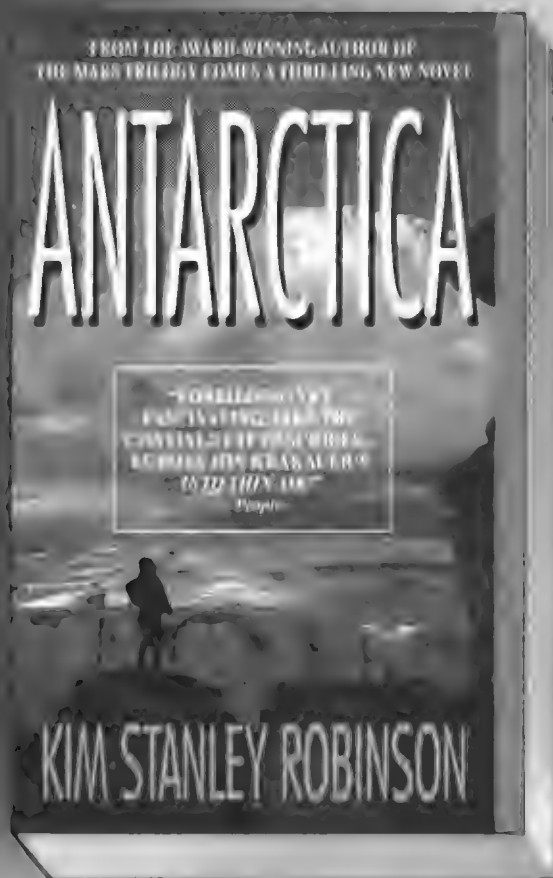
Event Horizon online magazine (www.e-horizon.com/eventhorizon), May 1999, has fiction "The Breadfruit Empire" by Severna Park and "Camera Obscura" by Pat Cadigan, Kathleen Ann Goonan, Paul Witcover, & Sean Stewart. June has Australian reprint "Born Again" by Chris Lawson.

Mystery Scene #63 [1999] has novelette "Black River" by Dean Koontz.

The New Yorker, May 17, 1999, has an article on galactic empires in SF, with particular attention to Isaac Asimov's "Foundation" books.

Writer's Digest, June 1999, a non-fiction article by Octavia E. Butler on writer's block, an interview with Terry Brooks, and a how-to column by Nancy Kress.

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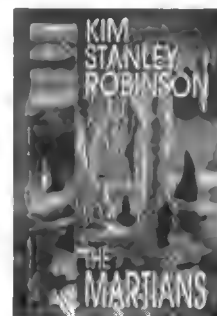
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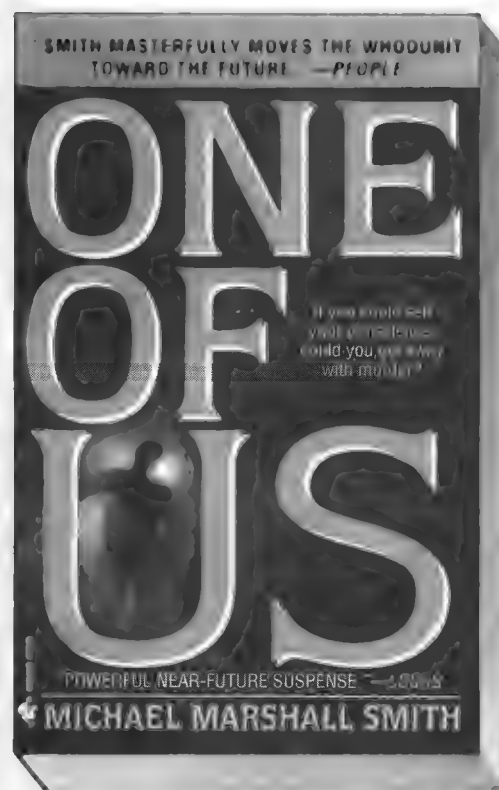
In this mind-bending follow-up to his acclaimed novel, *Spares*, Michael Marshall Smith introduces us to Hap Thompson, an ex-cop, ex-crook, and ex-husband who has finally found something he does well—Hap's a REMtemp™, working on contract at night, having people's dreams for them. Then Hap takes some side work caretaking the memories of a beautiful woman. And when she disappears, Hap is stuck with her memory—including a brutal murder.

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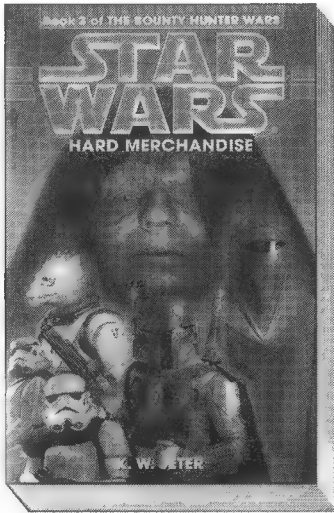
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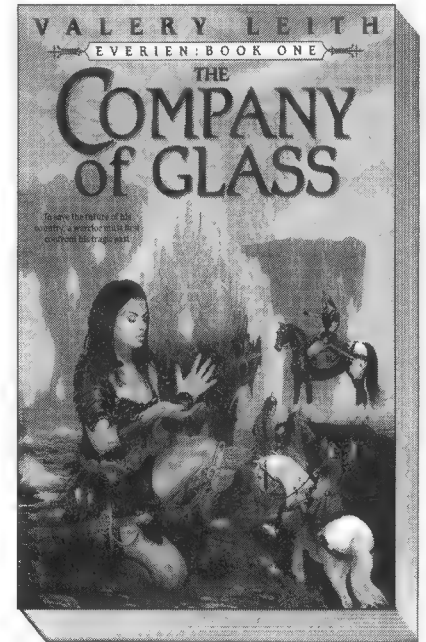
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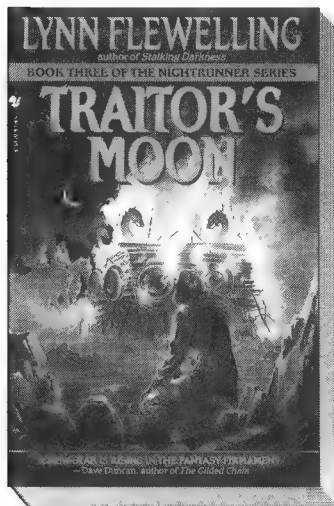
In the first novel of an ambitious new trilogy, Valery Leith does more than just build a world. This author shapes, morphs, and twists its very elements, creating a brand of epic fantasy audaciously unique and exciting. Cities are more than half illusion; rooms, and sometimes the people in them, disappear for days; islands float like rafts in the sea. And it is here that Tarquin the Free, a scarred and bitter warrior, will be drawn into battle once again.

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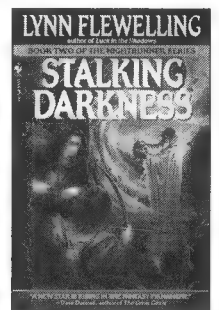
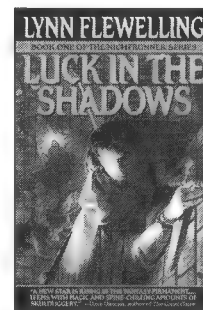
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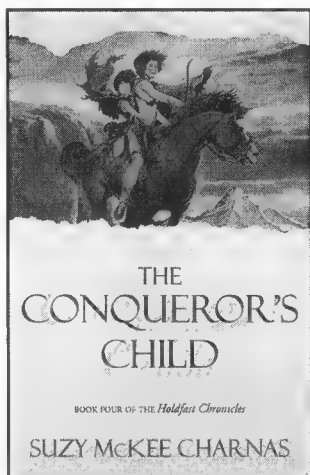
The war between Pleminar and Skala continues. There are growing rumors that Skala’s ancient ally, Mycena, is about to join with the wealthier Pleminar, cutting Skala off from all trade routes. Now Alec and Seregil—are sent on their most daring mission yet: convince the people of Aurënen, who exiled Seregil years ago, to join Skala and end the war once and for all.

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Books Received - May



Compiled by Charles N. Brown and Carolyn Cushman. Please send all corrections to Carolyn Cushman c/o Locus. We will run all verified corrections.

KEY: * = first edition + = first American edition

Alexander, Lloyd **The Black Cauldron** (Dell Yearling Newbery 0-440-22883-2, \$2.99, 229pp, pb) Reprint (Holt, Rinehart & Winston 1965) young-adult fantasy novel, second book of the "Chronicles of Prydain". This is a promotional edition, marked "Special low price" on the cover, with a new ISBN, and indicates first printing.

* Ambuehl, James **The Sorcerer's Apprentices: New Tales in the Tradition of Clark Ashton Smith** (Sunken Citadel/Tenoka Press no ISBN, \$10.00, 102pp, ph, cover by Mike Minnis) Original anthology of 16 stories, five poems, most in Lovecraftian mode, and one essay, plus black & white illustrations by a variety of artists. Dated 1998 but not seen until now. Order from Ron Shiflet, 232 Eller, Crowley TX 76036.

Anthony, Piers **Hope of Earth** (Tor 0-812-57111-8, \$6.99, 631pp, pb, cover by Tristan Elwell) Reissue (Tor 1997) fantasy novel, book three in the "Geodyssey" series. Second printing.

* Anthony, Piers **Reality Check** (Pulpless.Com 1-58445-000-2, \$19.95, 204pp, tp, cover by Bill Tackett) SF novel. A family moves into a house so high-tech it seems magical. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

Anthony, Piers, James Richey & Alan Riggs **Quest for the Fallen Star** (Tor 0-812-56485-5, \$6.99, 673pp, pb, cover by Tristan Elwell) Reprint (Tor 1998) fantasy novel.

Ash, Constance, ed. **Not of Woman Born** (SFBC #19721, \$8.98, 272pp, hc) Reprint (Roc 1999) original anthology of 14 SF stories about high-tech reproduction. This special SFBC edition has ISBN 0-7394-0259-5; it lacks a price and has the SFBC number on the back jacket.

* Atwater-Rhodes, Amelia **In the Forests of the Night** (Delacorte 0-385-32674-2, \$8.95, 147pp, hc, cover by Eric Dinyer) Young-adult vampire novel. A vampire's past comes back to haunt her. A first novel.

* Bailey, Dale **American Nightmares: The Haunted House Formula in American Popular Fiction** (Bowling Green State University Popular Press 0-87972-790-X, \$20.95, 145pp, tp) Critical look at haunted houses in popular fiction, including works by Poe and Hawthorne, Shirley Jackson, and Stephen



King. Includes index, notes, and a bibliography. A hardcover edition (-789-6, \$40.95) was announced but not seen. Order from Bowling Green State University Popular Press, Bowling Green OH 43403; 419-372-7865.

Ballard, J.G. **Cocaine Nights** (Counterpoint 1-58243-017-9, \$15.00, 329pp, tp, cover by Tamara de Lempicka) Reprint (Flamingo 1996) associational crime novel.

* Barton, William **When We Were Real** (Warner Aspect 0-446-60706-1, \$6.99, 337pp, pb, cover by Chris Moore) SF novel. Mutant humans, cyborgs, and genetic hybrids work for a ruthless corporation that rules the galaxy.

Baum, L. Frank **Our Landlady** (University of Nebraska Press/Bison Books 0-8032-6156-X, \$16.95, 285pp, tp) Reprint (Bison 1996) associational collection of newspaper columns. University of Nebraska Press, Bison Books, 312 North 14th St., PO Box 880484, Lincoln NE 68588-0484; 800-755-1105.

Beagle, Peter S. **A Fine and Private Place** (Penguin/Roc 0-451-45096-5, \$14.95, 290pp, tp, cover by Darrell K. Sweet) Reissue (Viking 1960) fantasy ghost novel. Third printing.

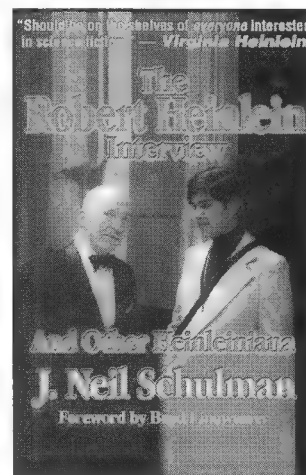
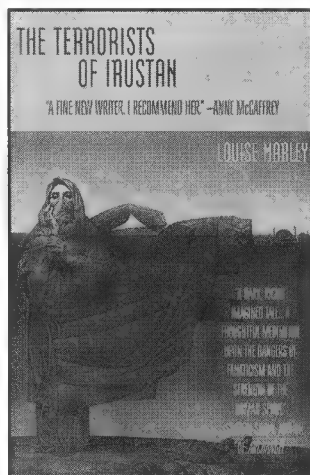
* Betancourt, John Gregory **Star Trek, the Next Generation: Double Helix 1: Infection** (Pocket 0-671-03255-0, \$6.50, 226pp, pb) Star Trek novelization, first in a series of six. Copyrighted by Paramount Pictures.

* Bethke, Bruce **Wild Wild West** (Warner Aspect 0-446-60767-3, \$6.99, 247pp, pb) Novelization of the movie based on the TV series. Includes eight unpaginated pages of b&w stills. Copyrighted by Warner Books.

* Bishop, Michael **Seven Deadly Sins** (Checkmate Publishing 0-9669888-0-9, \$24.95, 382pp, hc, cover by Steve McBride) Horror novel. A man sells his soul and becomes a killer. This is a pseudonymous author who is not the well-known SF and fantasy Michael Bishop.

Blish, James **Star Trek: Spock Must Die!** (Bantam Spectra 0-553-24634-8, \$5.50, 118pp, pb, cover by Kazuhiko Sano) Reissue (Bantam 1970) Star Trek novelization. 20th printing.

* Bloch, Robert **The Lost Bloch, Volume 1: The Devil with You!** (Subterranean Press 1-892284-19-7, \$40.00, 328pp, hc, cover by Bernie Wrightson) Collection of four short novels and novellas from the pulps, two previously uncollected. One was previously published as a solo book: "The Big Binge" (1971 as *It's All in Your Mind*). Edited and with an introduction and an interview with Bloch by David J. Schow; foreword by Stefan Dziedzianowicz. The subtitle does not appear on the jacket. This is a signed



(by Dziedzianowicz & Schow) limited edition of 724; a lettered edition is also available (-20-0, \$150.00). Order from Subterranean Press, PO Box 190106, Burton MI 48519.

Borchardt, Alice **The Silver Wolf** (Ballantine Del Rey 0-345-42361-5, \$6.99, 460pp, pb) Reprint (Del Rey 1998) historical dark fantasy werewolf novel. This includes a six-page interview with Borchardt.

* Bova, Ben **Return to Mars** (Avon Eos 0-380-97640-4, \$25.00, 404pp, hc, cover by Gregory Bridges) SF novel, sequel to **Mars**. Jamie Waterman returns to Mars with a profit-motivated expedition.

* Bradley, Marion Zimmer, ed. **Sword and Sorceress XVI** (DAW 0-88677-843-3, \$6.99, 306pp, pb, cover by Michael Whelan) Original anthology of 26 fantasy stories. Authors include Deborah Wheeler, Lawrence Watt-Evans, and Diana Paxson.

Brite, Poppy Z. **The Crow: The Lazarus Heart** (HarperEntertainment 0-06-102009-5, \$6.99, 318pp, pb, cover by Cliff Nielsen) Reprint (HarperPrism 1998) novelization based on the movie based on a comic. Copyrighted by Edward R. Pressman Film Corporation.

Brooks, Martha **Bone Dance** (Dell Laurel-Leaf 0-440-22791-7, \$4.50, 181pp, pb, cover by Wayne McLoughlin) Reprint (Orchard 1997) young-adult fantasy novel. Dreams and Native American spirits draw two teens.

* Brown, Mary **Dragoness's Egg** (Baen 0-671-57810-3, \$6.99, 339pp, pb, cover by Bob Eggleton) Fantasy novel, distant sequel to **Master of Many Treasures**. A poor teacher in Victorian England will inherit money - if she returns a dragon's egg to Central Asia.

* Brownrigg, Elizabeth **Falling to Earth** (Firebrand Books 1-56341-100-8, \$12.95, 174pp, tp) Feminist lesbian fantasy novel of a woman with a guardian angel who wants to be human. A first novel. We apparently missed a 1998 hardcover first edition (-101-6).

Bujold, Lois McMaster **Falling Free** (Baen 0-671-57812-X, \$6.99, 307pp, pb, cover by Pat Turner) Reissue (Baen 1988) Nebula Award-winning SF novel. Fifth printing.

* Bukiet, Melvin Jules **Signs and Wonders** (Picador USA 0-312-20009-9, \$26.00, 375pp, hc, cover by Grisha Bruskin) Satirical millennial fantasy novel about a prisoner who becomes the messiah.

Bunn, T. Davis **The Dream Voyagers** (Bethany House 0-7642-2180-9, \$11.99, 350pp, tp, cover by Michael Carroll & Joe Nordstrom) Omnibus of three young-adult fantasy novels in the "Spectrum Chronicles", originally published as by Thomas Locke: **Dream Voyager** (1995), **Path Finder** (1995), and **Heart**

Chaser (1997).

* Butler, Susan **The Hermit Thrush Sings** (DK Ink 0-7894-2489-4, \$16.95, 282pp, hc) Young-adult post-holocaust SF novel. A "defective" girl tries to free her village from fear of mutant monsters.

+ Byatt, A.S. **Elementals: Stories of Fire and Ice** (Random House 0-375-50250-5, \$21.95, 230pp, hc, cover by Edward Munch) Collection of six stories, one original, some based on fairy tales and fantastic Biblical stories. This is the first US edition (Chatto & Windus 1998).

* Carey, Diane **Star Trek: Deep Space Nine: What You Leave Behind** (Pocket 0-671-03476-6, \$6.50, 212pp, pb) Star Trek novelization of the final *Deep Space Nine* episode. Copyrighted by Paramount Pictures.

Carroll, Lewis **Alice in Wonderland** (Hallmark Entertainment Books 0-7871-1978-4, \$20.00, 225pp, hc) Reprint of two classic children's fantasy novels: *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). This is a tie-in to the TV movie, and has 16 unpaginated pages of color stills.

* Charnas, Suzy McKee **The Conqueror's Child** (Tor 0-312-85719-5, \$24.95, 428pp, hc, cover by Dominic D'Andrea) SF novel, sequel to *The Furies*, book four of the "Holdfast Chronicles".

+ Charnas, Suzy McKee **The Slave and the Free** (Tor/Orb 0-312-86912-6, \$16.95, 436pp, tp, cover by Jon Sullivan) Omnibus of *Walk to the End of the World* (1974) and *Motherlines* (1975). First US edition (The Women's Press 1989 as *Walk to the End of the World and Motherlines*).

* Cisco, Michael **The Divinity Student** (Buzcity Press 0-9652200-1-X, \$12.99, 149pp, tp, cover by Harry O. Morris) Literary, surreal, dark fantasy novel. The Divinity Student searches for forbidden words in the brains of corpses. Illustrated by Harry O. Morris. A first novel. Available from Buzcity Press, PO Box 38190, Tallahassee FL 32315; add \$2.00 postage.

* Clark, Brian Charles **Splitting** (Wordcraft of Oregon 1-877655-30-9, \$9.00, 172pp, tp) Surreal quasi-SF/fantasy novel. A first novel. Order from Wordcraft of Oregon, PO Box 3234, La Grande OR 97850.

* Clemens, Jim Wit'ch **Storm** (Ballantine Del Rey 0-345-41707-0, \$13.95, 484pp, tp, cover by Gerald Brom) Fantasy novel, book two of "The Banned and the Banished".

* Cook, Glen **Faded Steel Heat** (Penguin/Roc 0-451-45479-0, \$6.99, 356pp, pb, cover by Allan Pollack) Fantasy novel, seventh in the series featuring P.I. Garrett. A conspiracy is turning the non-humans of TunFaire against all humans.

Cooper, Susan **The Dark is Rising** (Simon & Schuster/Aladdin Newbery 0-689-82989-2, \$2.99, 244pp, tp, cover by David Wiesner) Reprint (Atheneum 1973) Newbery Honor award-winning YA fantasy novel, second book in "The Dark is Rising" series. This is a special promotional edition.

Cooper, Susan **The Grey King** (Simon & Schuster/Aladdin Newbery 0-689-82988-4, \$2.99, 165pp, tp, cover by David Wiesner) Reprint (Atheneum 1975) Newbery award-winning YA fantasy novel, fifth in "The Dark is Rising" series. This is a special promotional edition.

* Coville, Bruce **Odder than Ever** (Harcourt Brace 0-15-201747-X, \$16.00, 146pp, hc, cover by Michael Hussar) Young-adult collection of nine stories, three original, featuring unusual creatures including a ghost, a goblin, and a giant. "A Note from the Author" discusses how the stories came to be written.

+ Cowles, Frederick **The Night Wind Howls: Complete Supernatural Stories** (Ash-Tree Press 1-899562-66-4, \$49.95, 391pp, hc, cover by Linda

Dyde) Collection/omnibus of 61 stories and one "true account" previously collected in *The Horror of Abbot's Grange* (1936), *The Night Wind Howls* (1938), and the announced but apparently unpublished *Fear Walks the Night*. Foreword by Michael Cowles, introduction by Hugh Lamb, and afterword by Neil Bell. This is a limited edition of 600. First Canadian edition (Ghost Story Press 1993 as *Fear Walks the Night: The Complete Ghost Stories of Frederick Cowles*).

Cross, Ronald Anthony **The White Guardian** (Tor 0-312-86839-1, \$15.95, 426pp, tp, cover by Shelly Eshkar & Jan Uretsky) Reprint (Tor 1998) SF/fantasy alternate-history conspiracy novel, book three of "The Eternal Guardians".

* Cunningham, Elaine **Forgotten Realms: The Dream Spheres** (TSR 0-7869-1342-8, \$5.99, 375pp, tp, cover by Romas Kukalis) Fantasy novelization based on the role-playing game. Copyrighted by TSR.

+ Davenport-Hines, Richard **Gothic: Four Hundred Years of Excess, Horror, Evil, and Ruin** (Farrar Straus Giroux/North Point Press 0-86547-544-X, \$35.00, 438pp, hc) Non-fiction, critical look at the Gothic movement in art, architecture, gardening, and literature, from Byron, Walpole, Goya, *Frankenstein*, and Poe to Anne Rice, Poppy Z. Brite, and the films of David Lynch. Includes notes and an index. First US edition (Fourth Estate 1998).

de Lint, Charles **Jack of Kinrowan** (Tor/Orb 0-312-86959-2, \$14.95, 412pp, tp, cover by Thomas Canty) Reprint (Tor 1995) omnibus of *Jack the Giant Killer* (1987) and *Drink Down the Moon* (1990).

Dean, Pamela **Juniper, Gentian, and Rosemary** (Tor 0-312-85970-8, \$14.95, 351pp, tp, cover by Peter Gudynas) Reprint (Tor 1998) fantasy novel.

* DeChancie, John **Other States of Being: 16 Short Abductions** (Pulpless.Com 1-58445-009-6, \$19.95, 211pp, tp, cover by Billy Tackett) Collection of 16 stories. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Donegan, Greg **Atlantis** (Berkley 0-425-16936-7, \$6.99, 345pp, pb) Science fiction novel. Aliens who destroyed Atlantis lurk inside the Bermuda Triangle. Donegan is a pen name for Bob Mayer.

* Doyle, Debra & James D. Macdonald **The Stars Asunder** (Tor 0-312-86410-8, \$24.95, 351pp, hc, cover by Donato Giancola) Science fantasy novel, seventh in the "Mageworlds" series, a prequel set primarily in the Mageworlds, going back to the beginnings of the Magewars, and the Professor's origins. The authors' preface discusses how the series was written, and how this novel fits in.

Drake, David **Queen of Demons** (Tor 0-812-56493-6, \$6.99, 647pp, pb, cover by Donato Giancola) Reprint (Tor 1998) fantasy novel, sequel to *Lord of the Isles*.

Duane, Diane **To Visit the Queen** (SFBC #19729, \$10.98, 354pp, hc, cover by Robert Goldstrom) Reprint (Hodder & Stoughton 1999) fantasy novel, sequel to *The Book of Night With Moon*. This has the text and cover art of the Warner Aspect trade paperback edition, but has new ISBN 0-7394-0212-9; it lacks a price and has the SFBC number on the back jacket.

Durrell, Gerald **The Battle for Castle Cockatrice** (HarperTrophy 0-06-440780-2, \$4.95, 197pp, tp, cover by Griesback & Martucci) Reprint (?? UK 1974 as *The Talking Parcel*) young-adult fantasy novel.

Elrod, P.N. **The Vampire Files: A Chill in the Blood** (Ace 0-441-00627-2, \$5.99, 327pp, pb, cover by Fred Gambino) Reprint (Ace 1998) vampire mystery, seventh in the "Vampire Files" series featuring hard-boiled vampire detective Jack Fleming. Winner of the Lord Ruthven Assembly Best Fiction Award.

* Elrod, P.N. **The Vampire Files: The Dark Sleep** (Ace 0-441-00591-8, \$21.95, 359pp, hc) Vampire mystery, eighth in the series. Jack tangles with show-business people and learns a dark secret from his partner's past.

* Farmer, Philip José **The Dark Heart of Time** (Ballantine Del Rey 0-345-42463-8, \$6.99, 278pp, pb, cover by Heather Kern) Tarzan novel, the first by Farmer to be authorized by Burroughs's estate. Tarzan searches for his kidnapped wife while evading hunters after him. Copyrighted by Edgar Rice Burroughs, Inc.

Foster, Alan Dean **Glory Lane** (Ace 0-441-51664-5, \$5.99, 295pp, pb, cover by Jim Gurney) Reprint (Ace 1987) humorous SF novel. Sixth printing.

* Foster, Alan Dean **Phylogenesis** (Ballantine Del Rey 0-345-41862-X, \$24.00, 327pp, hc, cover by Mark Harrison) SF novel of the birth of the Commonwealth of the "Pip and Flinx" novels. A mad Thranx poet and a human criminal speed contact between their races.

Foster, Alan Dean **Quozl** (Ace 0-441-69454-3, \$5.99, 344pp, pb, cover by Jim Gurney) Reprint (Ace 1989) humorous SF novel. Fifth printing.

Fowler, Karen Joy **Black Glass** (Ballantine 0-345-42653-3, \$12.95, 242pp, tp) Reprint (Holt 1998) collection of 15 stories. This is a "Reader's Circle" edition with 16-page group-discussion guide.

Fry, Stephen **Making History** (Soho Press 1-56947-150-9, \$13.00, 381pp, tp, cover by Lloyd Ziff) Reprint (Hutchinson 1996) satiric time-travel/alternate world SF novel.

* Gallagher, Diana G. **Sabrina, the Teenage Witch: Bridal Bedlam** (Pocket Archway 0-671-02818-9, \$4.50, 165pp, pb) Young-adult novelization, 23rd in the series based on the TV show based on the Archie Comic. Copyrighted by Viacom Productions.

Gear, Kathleen O'Neal & W. Michael **Gear People of the Masks** (Tor 0-812-51561-7, \$6.99, 552pp, pb) Reprint (Forge 1998) associational pre-historical novel, tenth in the "First North Americans" series.

* Goddard, Ken **First Evidence** (Bantam 0-553-10864-6, \$23.95, 427pp, hc, cover by Franco Accornera) Police-procedural SF thriller. A murder investigation leads to evidence of alien contact.

* Golden, Christopher & Nancy Holder **Buffy, the Vampire Slayer: The Gatekeeper Trilogy, Book Three: Sons of Entropy** (Pocket 0-671-02750-6, \$5.99, 317pp, pb) Novelization based on the TV show based on the movie. Copyrighted by Twentieth Century Fox Film.

* Golden, Christopher & Jeff Mariotte **Gen13: Netherwar** (Ace 0-441-00621-3, \$5.99, 230pp, pb, cover by Julie Bell) Novelization based on the comic book characters. Packaged by Byron Preiss Multimedia, copyrighted by Wildstorm/DC Comics.

* Goldstein, Lisa **Dark Cities Underground** (Tor 0-312-86828-6, \$22.95, 252pp, hc, cover by Donato Giancola) Fantasy novel. A man, once the central figure of children's fantasy books written by his mother, really does have access to a scary fantasy world.

Goonan, Kathleen Ann **Mississippi Blues** (Tor 0-312-86893-6, \$15.95, 511pp, tp, cover by Nicholas Jainschigg) Reprint (Tor 1997) SF novel, sequel to *Queen City Jazz*.

* Gowdy, Barbara **The White Bone** (Holt 0-8050-6036-7, \$23.00, 330pp, hc) Literary "talking animal" fantasy novel of elephants seeking sanctuary and a legendary bone.

Graham, Kenneth **The Wind in the Willows** (Oxford World's Classics 0-19-283515-7, \$6.95, 150pp, tp, cover by Arthur Rackham) Reprint (Methuen 1908) of the classic ya animal fantasy novel, with introduction, chronology, and an updated (1999) bibliography by Peter Green. This is an international

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edition.

* Grant, Richard **Kaspian Lost** (Avon/Spike 0-380-97672-2, \$24.00, 313pp, hc) Literary fantasy novel. A teen's mystic experience leaves him with questions and a stint in a Remediation Program.

* Green, Terence M. **A Witness to Life** (Tor/Forge 0-312-86672-0, \$20.95, 240pp, hc) Literary fantasy novel of a family history, prequel to fantasy time-travel novel **Shadow of Ashland**. Martin Radey's death frees his soul to return to moments from his life and search for meaning.

Haggard, H. Rider **Allan Quatermain and the Lost City of Gold** (Regnery/Gateway Movie Classics 0-89526-327-0, \$14.95, 309pp, tp) Reprint (Longmans, Green 1887 as **Allan Quatermain**) classic lost-race adventure novel. This appears to be the text of the original novel, not the 1986 movie tie-in abridgement of the same title.

Haggard, H. Rider **King Solomon's Mines** (Regnery/Gateway Movie Classics 0-89526-329-7, \$14.95, 242pp, tp) Reprint (Cassell 1885) classic lost-race adventure novel featuring Allan Quatermain.

Haggard, H. Rider **She** (Regnery/Gateway Movie Classics 0-89526-328-9, \$14.95, 318pp, tp) Reprint (Longman's, Green 1887) classic fantasy adventure

novel, first in the "She" tetralogy.

* Hambly, Barbara **Winterlands** (SFBC #17910, \$13.98, 513pp, hc, cover by Donato Giancola) Omnibus of two fantasy novels: **Dragonsbane** (1985) and **Dragonshadow** (1999). This special SFBC edition has ISBN 0-7394-0278-1. It lacks a price and has the SFBC number on the back jacket, and comes shrinkwrapped with a poster of the cover art.

Hamilton, Peter F. **The Nano Flower** (Tor 0-812-57769-8, \$6.99, 602pp, pb, cover by Barclay Shaw) Reprint (Pan 1995) SF novel, third in the "Greg Mandel" trilogy about a freelance operative with telepathic powers.

* Hartman, Keith **The Gumshoe, the Witch, and the Virtual Corpse** (Meisha Merlin 1-89206-505-3, \$16.00, 429pp, tp, cover by Stephen Daniele) Near-future SF/fantasy humorous mystery novel. Very public scenes of occult ritual murder add to the tension between Christian extremists and pagans in Atlanta. A first novel. Order from Meisha Merlin Publishing, PO Box 7, Decatur GA 30031.

* Hartwell, David G., ed. **Year's Best SF 4** (Harper-Prism 0-06-105902-1, \$6.50, 484pp, pb, cover by John Harris) "Year's Best" anthology of 20 stories from 1998, all strictly SF (no fantasy). Hartwell discusses the year in his very short introduction.

* Hartwell, David G. & Damien Broderick, eds. **Centaurus: The Best of Australian Science Fiction** (Tor

0-312-86556-2, \$29.95, 525pp, hc) Anthology of 20 SF stories by Australian authors, including George Turner, A. Bertram Chandler, Greg Egan, and Cherry Wilder. Introductions by the editors.

Hawke, Simon **Time Wars #1: The Ivanhoe Gambit** (Pulpless.Com 1-58445-021-5, \$19.95, 259pp, tp, cover by David Mattingly) Reprint (Ace 1984) SF novel, first in the "Time Wars" series. This has a new introduction by the author. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Herald, Diana **Tixier Fluent in Fantasy: A Guide to Reading Interests** (Libraries Unlimited 1-56308-655-7, \$39.00, 260pp, hc) Non-fiction, reference. A librarian's guide to fantasy for young adults, covering history and sub-genres, with lists of recommended novels and anthologies, references, and awards, with indexes by subject, title and author. Order from Libraries Unlimited, PO Box 6633, Englewood CO 80155-6633; orders 800-237-6124; \$47.00 outside North America.

Hobb, Robin **Mad Ship** (SFBC #19785, \$11.98, 647pp, hc, cover by Stephen Youll) Reprint (Voyager 1999) fantasy novel, second in "The Liveship Traders" series, set in the same world as the "Farseer" series. Hobb is a pen-name for Megan Lindholm. This is similar to the Bantam Spectra edition, except it lacks

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a price and has the SFBC number on the back jacket.

* Hogan, James P. **The Cradle of Saturn** (Baen 0-671-57813-8, \$24.00, 421pp, hc, cover by Dru Blair) SF novel. A colony on the moons of Saturn finds evidence that a cataclysm is about to shake up the solar system.

* Holtzer, Susan **The Silly Season** (St. Martin's 0-312-20010-2, \$22.95, 261pp, hc, cover by Joe Bureson) Associational mystery. A history professor/UFOlogist turns up dead at an apparent UFO landing sight, and psychics, abductees, and millennialists make things difficult for investigators.

* Howard, Robert E. **The Savage Tales of Solomon Kane** (Wandering Star 0-9534253-0-4, \$160.00, 417pp, hc, cover by Gary Gianni) Collection of 13 stories and three poems featuring the grim adventurer, with Wyeth-worthy illustrations by Gary Gianni. Includes Lovecraft's "In Memorium", and a biography of Howard by Rusty Burke. A slipcased limited edition of 1050, signed by the artist, this comes with an extra set of six color plates, and a CD of the poems set to music. An ultra limited edition of 50 (\$265.00, £160.00) was announced but not seen. This is dated 1998, but not seen until now. Order from Conquistador, 158 Kent House Rd, Beckenham, Kent BR3 1JY UK; phone/fax 44 (0) 181 659 9714; payment in UK funds (limited £90.00) or by credit card, only.

* Huff, Tanya **What Ho, Magic!** (Meisha Merlin 1-892065-04-5, \$16.00, 371pp, tp, cover by Todd Lockwood) Collection of 15 stories, one original. Huff prefaces each story with notes on its inspiration. Introduction by Michelle Sagara West. Order from Meisha Merlin Publishing, PO Box 7, Decatur GA 30031.

Hughes, Ted **The Iron Giant** (Random House/Knopf 0-375-80167-7, \$16.00, 79pp, hc, cover by Gary Kelly) Reprint (Faber and Faber UK 1968 as **The Iron Man**) young-adult SF/fantasy story. This has the 1985 illustrations by Andrew Davidson. A movie tie-in ("soon to be a major motion picture") edition.

Jones, Diana Wynne **The Magicians of Caprona** (Morrow Beech Tree 0-688-16613-X, \$5.95, 223pp, tp, cover by Greg Newbold) Reprint (Macmillan UK 1980) young-adult fantasy novel in the "Chrestomanci" series.

King, Stephen **Bag of Bones** (Pocket 0-671-02423-X, \$7.99, 732pp, pb, cover by Tom Hallman) Reprint (Hodder & Stoughton 1998) horror novel of a novelist with a haunted hometown in Maine. Winner of the Stoker Award.

King, Stephen **Roadwork** (Penguin/Signet 0-451-19787-9, \$7.99, 307pp, pb) Reprint (Signet 1981 as by Richard Bachman) associational non-supernatural horror novel. This has King's 1996 introduction to the Penguin/Plume omnibus **The Bachman Books**.

* Kirts, D.K. **Book of the Monk** (Pulpless.Com 1-58445-012-6, \$19.95, 299pp, tp, cover by James Mathers) Dystopian SF/martial arts novel. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Knaak, Richard A. **DragonLance: Reavers of the Blood Sea** (TSR 0-7869-1345-2, \$5.99, 313pp, tp, cover by Jeff Easley) Fantasy novelization based on the role-playing games. Volume five of "The Chaos War". Copyrighted by TSR.

Koman, Victor **The Jehovah Contract** (Pulpless.Com 1-58445-024-X, \$19.95, 264pp, tp, cover by Victor Koman) Reprint (Franklin Watts 1987) SF novel. Originally published in German (Heyne 1985 as **Der Jehova Vertrag**). An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Kotler, Steven **The Angle Quickest for Flight** (Four

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Walls Eight Windows 1-56858-129-7, \$20.00, 443pp, hc, cover by Timothy Hsu) Literary fantasy novel of metaphysics and secret conspiracies. An odd group conspires to raid the bowels of the Vatican for a Kabbalistic text. A first novel.

L'Engle, Madeleine **A Wrinkle in Time** (Dell Yearling Newbery 0-440-22839-5, \$2.99, 198pp, pb, cover by Jody Lee) Reissue (Farrar, Straus & Giroux 1962) young-adult SF novel. This is a special promotional edition, marked "Special low price" on the cover, with a new ISBN, and indicates first printing.

* Lafarge, Paul **The Artist of the Missing** (Farrar Straus Giroux 0-374-52580-3, \$13.00, 241pp, tp, cover by Stephen Alcorn) Literary fantasy/magical realism novel of missing persons, speaking dolls, and the politics of a nameless city. Illustrated by Stephan Alcorn.

* Levitin, Sonia **The Cure** (Harcourt Brace/Silver Whistle 0-15-201827-1, \$16.00, 184pp, hc, cover by Carrie Graber) Young-adult SF novel. A young man in the utopian society of 2407 is deemed too individualistic, and "cured" by reliving the life of a Jew in 1348 Germany during the Black Death.

* Linaweaver, Brad **The Land Beyond Summer** (Pulpless.Com 1-58445-003-7, \$19.95, 205pp, tp, cover by John Ng) Fantasy novel. An on-demand edition, originally published in digital form in 1996; this is the first book publication. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Litersky, Dorothy M. Grobe **Derleth: Hawk..and Dove** (The National Writers Press 0-88100-093-0, \$17.95, 238pp, tp) Non-fiction, biography of writer and Arkham House founder August Derleth, covering more of his personal life than most earlier books. A hardcover edition (\$24.95) was announced but not seen. This is copyrighted 1997, but not seen until now. Order from the author at Seaside Sanctuary, One Kenmore Lane, Boynton Beach FL 33435-7309; 561-276-7309; add \$3.20 postage.

+ Long, James **Ferney** (Bantam 0-553-10844-1, \$23.95, 339pp, hc, cover by Dave Henderson, Yook Louie & Sandy Young) Romantic time-travel fantasy novel. First US edition (HarperCollins UK 1998).

Lowry, Lois **The Giver** (Bantam 0-553-57133-8, \$6.99, 180pp, pb, cover by Cliff Nielsen) Reprint (Houghton Mifflin 1993) Newbery award-winning young-adult utopian SF novel. This is packaged for the adult market, and notably omits mention of the Newbery award.

Lowry, Lois **The Giver** (Dell Yearling Newbery 0-440-22892-1, \$2.99, 180pp, pb) Reprint (Houghton Mifflin 1993) Newbery award-winning young-adult utopian SF novel. This is a special promotional edition, with "Special low price" on the cover, and indicates first printing.

* Lubar, David **Hidden Talents** (Tor 0-312-86646-1, \$16.95, 213pp, hc, cover by Brian Romero) Young-adult novel of a group of misfits with psychic abilities.

* Lumley, Brian **Necroscope: Invaders** (Tor 0-312-86814-6, \$25.95, 416pp, hc, cover by Bob Eggleton) Vampire horror novel, first in the "E-Branch" trilogy in the "Necroscope" series.

* Marley, Louise **The Terrorists of Irustan** (Ace 0-441-00619-1, \$13.00, 323pp, tp, cover by John Jude Palencar) SF novel. A doctor uses her medical talents to protect women on a planet where females have few rights.

+ Marsden, John **Darkness be My Friend** (Houghton Mifflin 0-395-92274-7, \$15.00, 269pp, hc, cover by Vivienne Goodman) Young-adult Australian near-future adventure, fourth in the series beginning with **Tomorrow When the War Began**. Teens struggle to survive despite totalitarian invaders. First US edition

(Pan Macmillan Australia 1996).

Matheson, Richard **The Path: A New Look at Reality** (Tor 0-312-87057-4, \$13.95, 143pp, hc) Reprint (Capra Press 1993 as **The Path: Metaphysics for the '90s**) associational inspirational writing, a fictionalized conversation based on the writings of Theosophist Harold W. Percival. Introduction by Stan Madson, with a new "Note to the Reader" by Matheson.

McCaffrey, Anne **Freedom's Challenge** (Ace 0-441-00625-6, \$6.99, 304pp, pb, cover by Paul Youll) Reprint (Ace 1998) SF novel, third in the "Cattani" series.

McCaffrey, Anne **The Tower and the Hive** (SFBC #19652, \$12.98, 302pp, hc, cover by Duane O. Myers) Reprint (Ace 1999) SF novel in the "Rowan" series. This is similar to the Ace edition, except it lacks a price and has the SFBC number on the back jacket.

* McCall, Dan **Citizens of Somewhere Else: Nathaniel Hawthorne and Henry James** (Cornell University Press 0-8014-3640-0, \$25.00, 200pp, hc) Nonfiction look at Hawthorne and James, and the possible influence of one on the other. Includes a note listing sources, and an index. Cornell University Press, Sage House, 512 East State St., Ithaca NY 14850; 800-666-2211.

McDevitt, Jack **Standard Candles** (SFBC #19487, \$10.98, 248pp, hc, cover by Michael Dashow) Reprint (Tachyon 1996) collection. This is similar to the Tachyon edition, except it lacks a price and has the SFBC number on the back jacket.

* McMullen, Sean **Souls in the Great Machine** (Tor 0-312-87055-8, \$27.95, 448pp, hc, cover by John Harris) SF novel, revised considerably from the two far-future SF novels in the "Greatwinter" series: **Voices in the Light** (1994) and **Mirror Sun Rising** (1995). In a low-tech 40th-century, a forgotten device threatens a new ice age.

* Melton, J. Gordon **The Vampire Book: The Encyclopedia of the Undead, Second Edition** (Visible Ink 1-57859-071-X, \$19.95, 919pp, tp) Non-fiction, a "fully-revamped" version of the 1994 guide to vampires in books, film, and myth, with updates covering the contemporary Goth/vampire scene, vampires on the Internet, and recent developments in vampire fiction. Includes 16 unpaginated pages of color photos. This is dated 1998, but not seen until now.

Mezrich, Ben **The X-Files: Skin** (SFBC #15128, \$11.98, 261pp, hc) Reprint (HarperEntertainment 1999) novelization based on the TV show. This is similar to the HarperEntertainment edition, except it lacks a price and has the SFBC number on the back jacket.

Modesitt, L.E., Jr. **The Ghost of the Revelator** (Tor 0-812-54536-2, \$6.99, 298pp, pb, cover by Nicholas Jainschigg) Reprint (Tor 1998) alternate-world SF novel, sequel to **Of Tangible Ghosts**.

Moorcock, Michael **Legends from the End of Time** (White Wolf 1-56504-189-5, \$24.99, 347pp, hc, cover by Tom Canty) Reprint (Harper & Row 1976) fantasy collection. This follows the Millennium 1993 edition, with minor corrections.

* Morpurgo, Michael **Joan of Arc** (Harcourt Brace 0-15-201736-4, \$23.00, 122pp, hc, cover by Michael Foreman) Young-adult retelling with contemporary fantasy elements, and full-color illustrations by Michael Morpurgo. A contemporary girl in France hears a voice that tells her the story of Joan of Arc.

* Nye, Jody Lynn **School of Light** (Baen 0-671-57816-2, \$6.99, 408pp, pb, cover by Pat Turner) Fantasy novel, sequel to **Waking in Dreamland**. An unusually talented student arouses dangerous jealous among her fellow students of illusion.

* Odom, Mel **Buffy, the Vampire Slayer: Unnatural Selection** (Pocket Archway 0-671-02630-5, \$4.99, 210pp, pb) Young-adult novelization based on the TV

show. Copyrighted by Twentieth Century Fox Film.

Paretsky, Sara **Ghost Country** (Delta 0-385-33336-6, \$13.95, 400pp, tp, cover by Nicola Victor Zirolli) Reprint (Delacorte 1998) contemporary novel/fairy tale, with debatable fantasy elements.

* Patton, Fiona **The Granite Shield** (DAW 0-88677-842-5, \$6.99, 512pp, pb, cover by Jody A. Lee) Fantasy novel, the third about the kingdom of Brannion. An illegitimate son of the Essusiate ruler of Brannion tries to reclaim the throne for the Triarctic faith.

* Perrin, Noel **A Child's Delight** (University Press of New England/Dartmouth 0-87451-840-7, \$19.95, 161pp, hc) Collection of 30 short essays, most from Perrin's "Rediscoveries for Children" column in the *Washington Post*. Each essay recommends "a wonderful but little-known book for children," at least half of genre interest, including Mary Norton's **The Borrowers**, T.H. White's **Mistress Masham's Repose**, and other genre books by authors including Lucy Boston, Edward Eager, Richard Adams, Diana Wynne Jones, and Ursula K. Le Guin. This is dated 1997 but not seen until now. Order from University Press of New England, 23 S. Main Street, Hanover NH 03755; orders 800-421-1561.

* Philips, Robert, ed. **Nightshade: 20th Century Ghost Stories** (Carroll & Graf 0-7867-0614-7, \$25.00, 470+xxvii, hc) Anthology of 27 ghost stories by noted "literary" authors including Shirley Jackson, Gabriel Garcia Marquez, Joan Aiken, and F. Marion Crawford.

* Pike, Christopher **Magic Fire** (Pocket Archway 0-671-02057-9, \$4.99, 226pp, pb, cover by Franco Accornero) Young-adult near-future SF horror novel about a teenage pyromaniac, drugs, alien conspiracies, and virtual reality.

* Pineiro, R.J. **01-01-00** (Tor/Forge 0-312-87058-2, \$24.95, 320pp, hc) Millennial techno-thriller. A computer virus tied to the millennium leads an investigator to Mayan ruins and an ancient prophecy.

* Pohl, Frederik, ed. **The SFWA Grand Masters, Volume 1** (Tor 0-312-86881-2, \$24.95, 384pp, hc) Anthology of 18 works by the first five Grand Masters: Robert A. Heinlein, Jack Williamson, Clifford D. Simak, L. Sprague de Camp, and Fritz Leiber. There is a separate introduction and list of recommended reading for each author.

Reichert, Mickey Zucker **The Children of Wrath** (DAW 0-88677-860-3, \$6.99, 623pp, pb, cover by Jody A. Lee) Reprint (DAW 1998) fantasy novel, third and final in the "Renshai Chronicles", set 300 years after Ragnarok in "The Last of the Renshai" trilogy.

* Reisig, Michael **The Hawks of Kamalon** (Write Way 1-885173-60-1, \$7.99, 436pp, pb) SF novel of a WWII air squadron transported across the galaxy to a world in need of champions. Write Way Publishing, 10555 E. Dartmouth, Suite 210, Aurora CO 80014.

Resnick, Mike **Kirinyaga** (Ballantine Del Rey 0-345-41702-X, \$12.95, 293pp, tp, cover by John Harris) Reprint (Del Rey 1998) collection/novel of related, Africa-inspired stories.

Robbins, David L. **Souls to Keep** (HarperChoice 0-06-109791-8, \$6.50, 385pp, pb, cover by Joe Burleson) Reprint (HarperCollins 1998) horror novel.

* Robins, Madeleine E. **Daredevil: The Cutting Edge** (Berkley Boulevard 0-425-16938-3, \$6.50, 249pp, pb) Novelization based on the SF comic book character. Packaged by Byron Preiss Multimedia; copyrighted by Marvel Characters Inc.

* Rogow, Roberta **The Problem of the Spiteful Spiritualist** (St. Martin's 0-312-20570-8, \$23.95, 282pp, hc) Associational mystery by a well-known fan writer. Arthur Conan Doyle and Charles Dodgson (Lewis Carroll) investigate when a spiritualist dies during a seance held to reveal the location of a missing treasure.

Rovin, Jeff **Vespers** (St. Martin's 0-312-96993-7, \$6.99, 310pp, pb) Reprint (St. Martin's 1998) horror novel of mutant bats in NYC. This is a movie tie-in ("soon to be a major motion picture") edition.

+ Rowling, J.K. **Harry Potter and the Chamber of Secrets** (Scholastic 0-439-06486-4, \$17.95, 341pp, hc, cover by Mary GrandPré) Young-adult fantasy novel, second in the "Harry Potter" series. Harry's second year at Hogwarts School of Witchcraft and Wizardry gets rough when he's suspected of being an evil snake-wizard. First US edition (Bloomsbury 1998).

* Rucker, Rudy **Seek! Selected Nonfiction** (Four Walls Eight Windows 1-56858-138-6, \$16.95, 364pp, tp) Associational "non-fiction," sometimes surreal, collection of 30 essays on topics of science, life, and art, with several on SF and Cyberpunk, and a new autobiographical introduction. A hardcover edition (-133-5, \$35.00) was announced but not seen.

* Rusch, Kristine Kathryn & Dean Wesley Smith **The Tenth Planet** (Ballantine Del Rey 0-345-42140-X, \$5.99, 264pp, pb, cover by Min Choi) Near-future SF novelization, with "story by Rand Marlis & Christopher Weaver", first in a trilogy based on a computer game from Bethesda Softworks. Copyrighted by Creative Licensing Corporation and Media Technologies Ltd.

* San Souci, Robert D. **Tarzan** (Hyperion 0-7868-0384-3, \$14.99, 31pp, hc, cover by Michael McCurdy) Children's picture book based on the novel by Edgar Rice Burroughs, illustrated with woodcuts by Michael McCurdy.

Sarban **The Doll Maker and other Tales of the Uncanny** (Tartarus Press 1-87262141-4, \$49.95, 227pp, hc) Reprint (Peter Davies 1953) collection of the title novel and two stories. This also includes a biographical afterword and a bibliography. Sarban was a pen-name for John William Well. This is a limited edition of 200, originally published in the UK; available in the US from Firebird Distributing, 2030 First Street, Unit 5, Eureka CA 95501; 800-353-3575.

* Saul, John **The Right Hand of Evil** (Ballantine 0-345-43316-5, \$25.00, 344pp, hc, cover by Larry Lurin) Southern Gothic horror novel. A family inherits an old house in Louisiana with a dark history.

* Sawyer, Robert J. **Flashforward** (Tor 0-312-86712-3, \$23.95, 319pp, hc) SF novel. An experiment gone awry gives the whole world an unexpected glimpse of the future.

* Schulman, J. Neil **The Robert Heinlein Interview and Other Heinleiniana** (Pulpless.Com 1-58445-015-0, \$19.95, 200pp, tp, cover by Julius Schulman) Non-fiction collection of 14 articles on Robert A. Heinlein. There have been two earlier digital editions (SoftServ 1990, Pulpless.Com 1996); this is the first book publication. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

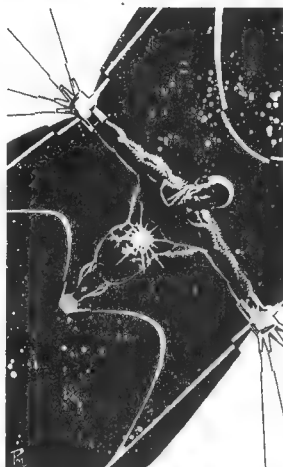
Shirley, John **Wetbones** (Leisure 0-8439-4525-7, \$5.50, 332pp, pb) Reprint (Ziesing 1992) horror novel.

* Siebert, Steven **Cleopatra's Needle** (Tor/Forge 0-312-86748-4, \$23.95, 368pp, hc, cover by Cliff Nielson) Thriller with dark-fantasy elements. An archaeologist and a Mosad agent try to keep terrorists from using a stolen Egyptian relic that may unleash a power of Biblical proportions.

Silverberg, Robert **To Live Again** (Pulpless.Com 1-58445-018-5, \$19.95, 245pp, tp, cover by Billy Tackett) Reprint (Doubleday 1969) SF novel. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

* Silverberg, Robert, ed. **Far Horizons** (Avon Eos 0-380-97630-7, \$27.50, 482pp, hc) Original anthology

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* Smedman, Lisa **Shadowrun: The Forever Drug** (Penguin/Roc 0-451-45747-1, \$5.99, 271pp, pb, cover by Peter Peebles) Novelization, 37th in the series based on the roleplaying game. Copyrighted by FASA.

* Smith, Dean Wesley & Kristine Kathryn Rusch **Star Trek, the Next Generation: Double Helix 2: Vectors** (Pocket 0-671-03256-9, \$6.50, 260pp, pb) Star Trek novelization, second in a series of six. Copyrighted by Paramount Pictures.

Smith, L. Neil **The WarDove** (Pulpless.Com 1-58445-027-4, \$19.95, 218pp, tp, cover by John Ng) Reprint (Berkley 1986) SF novel, volume I of the "Nathaniel Blackburn" trilogy, a prequel to **Henry Martyn**. This has a new introduction by the author. An on-demand edition, also available in a Paperless Book digital edition. Available from Pulpless.Com, 775 East Blithedale Ave., Suite 508, Mill Valley CA 94941-7353; www.pulpless.com

Snyder, Zilpha Keatley **The Headless Cupid** (Dell Yearling Newbery 0-440-22895-6, \$2.99, 203pp, pb, cover by D.F. Henderson) Reprint (Atheneum 1971) young-adult ghost novel, a Newbery Honor book. This is a special promotional edition, marked "Special low price" on the cover, with a new ISBN, and indicates first printing.

Stackpole, Michael A. **Star Wars: I, Jedi** (Bantam Spectra 0-553-57873-1, \$5.99, 577pp, pb, cover by Drew Struzan) Reprint (Bantam Spectra 1998) Star Wars novelization copyrighted by Lucasfilm.

Stasheff, Christopher A **Wizard in Bedlam** (Tor 0-812-53647-9, \$5.99, 284pp, pb, cover by Ratler De Welks) Reissue (Doubleday 1979) SF novel, actually the third "Warlock" novel written, but now the second book of "The Rogue Wizard". Third printing.

Stasheff, Christopher A **Wizard in War** (Tor 0-812-53649-5, \$5.99, 222pp, pb, cover by Darrell K. Sweet) Reissue (Tor 1995) science-fantasy novel, third in "The Rogue Wizard" series. Second printing.

* Stephenson, Neal **Cryptonomicon** (Avon 0-380-97346-4, \$27.50, 918pp, hc, cover by Liz Kenyon) Pynchonesque quasi-SF thriller of cryptographers in

WWII, and their present-day grandchildren efforts to preserve digital liberty from government and corporate repression.

* Sterling, Bruce A **Good Old-Fashioned Future** (Bantam Spectra 0-553-57642-9, \$6.99, 279pp, pb, cover by Eric Dinyer) Collection of seven stories, one co-authored with Rudy Rucker.

* Stirling, S.M. **The Domination** (Baen 0-671-57794-8, \$24.00, 778pp, hc, cover by Steve Hickman) Omnibus of the "Draka Trilogy": **Marching Through Georgia** (1988), **Under the Yoke** (1989), and **The Stone Dogs** (1990). These have been "abridged and revised" somewhat.

* Stoker, Bram **The Primrose Path** (Desert Island Books 1-874287-21-X, \$29.95, 128pp, hc) Associational collection of two early non-supernatural stories, in first book publication, originally serialized in 1875 in the Dublin weekly *The Shamrock* as by A. Stoker. The introduction by Richard Dalby and notes from "The Desert Island Dracula Library" series editor Clive Leatherdale place the stories, particularly the title novella (an anti-alcohol parable) in context with Stoker's life and later work. Originally published in the UK, this is available in the US from Firebird Distributing, 2030 First Street, Unit 5, Eureka CA 95501; 800-353-3575.

Stover, Matthew Woodring **Heroes Die** (Ballantine Del Rey 0-345-42145-0, \$6.99, 535pp, pb, cover by Doug Beekman) Reprint (Del Rey 1998) fantasy adventure novel of actors using another dimension for their stage. This includes a 10-page interview with Stover.

* Strete, Craig Kee **The Lost Boy and the Monster** (Putnam 0-399-22922-1, \$15.99, unpaginated, hc, cover by Steve Johnson & Lou Fancher) Children's picture book of a Native American boy who foils a monster. Illustrated by Steve Johnson and Lou Fancher.

Sweeney, Joyce **The Spirit Window** (Dell Laurel-Leaf 0-440-22711-9, \$4.50, 243pp, pb, cover by Ericka Meltzer O'Rourke) Reprint (Delacorte 1998) young-adult novel with minor fantasy elements. We appear to have missed the first hardcover edition.

Swift, Jonathan **Gulliver's Travels** (Penguin/Signet Classic 0-451-52732-1, \$3.95, 312pp, pb) Reprint (Benjamin Motte 1726) classical fantasy-satire novel. This has a new introduction by Leo Damrosch.

Books Received

* Tan, Cecilia, ed. **Fetish Fantastic** (Circlet Press 1-885865-13-9, \$14.95, 181pp, tp, cover by Michael Manning) Original anthology of 11 erotic stories of fantasy, futuristic, and surreal sex. Authors include Raven Kaldera, M. Christian, and Gary Bowen. Order from Circlet Press, 1770 Massachusetts Ave, #278, Cambridge MA 02140.

* Taylor, L.A. **The Fathergod Experiment** (Allau Press 0-9636026-7-5, \$10.95, 411pp, tp, cover by David Egge) Science fiction novel with the feel of medieval fantasy. A young woman investigates the mysterious whizzers, spy devices of a technology far beyond the culture's norm. This is a "Memorial Edition" with a brief biography and a bibliography of Taylor's works. Order from Allau Press, 4000 York Ave S, Minneapolis MN 55410.

Tolkien, J.R.R. **The Lord of the Rings** (Houghton Mifflin 0-395-97468-2, \$20.00, 1137pp, tp, cover by Alan Lee) Reprint (Allen & Unwin 1968) classic fantasy novel/omnibus. A movie tie-in edition.

Turner, Jim, ed. **Cthulhu 2000** (Ballantine Del Rey 0-345-42203-1, \$12.95, 398pp, tp, cover by Bob Eggleton) Reprint (Arkham House 1995) anthology of 18 Lovecraft-"inspired" stories, including Zelazny's award-winning "24 Views of Mt. Fuji, by Hokusai".

* Walker, Lars **Wolf Time** (Baen 0-671-57815-4, \$6.99, 305pp, pb, cover by Gary Ruddell) Contemporary fantasy novel. A history professor who can't lie, a disc jockey, and a Norwegian poet find old Norse magic in Epsom, Minnesota.

* Weiner, Adam **By Authors Possessed: The Demonic Novel in Russia** (Northwestern University 0-8101-1614-6, \$59.95, 318pp, hc) Non-fiction, a critical examination of Russian works in which demons appear, focusing on Gogol, Dostoevsky, Bely, Bulgakov, and Nabokov. Includes notes, bibliography. This is dated 1998, but not seen until now. Order from Northwestern University Press, Chicago Distribution Center, 11030 South Langley Ave, Chicago IL 60628; credit card orders 800-621-2736; add \$3.50 postage.

Weis, Margaret & David Baldwin **Dark Heart**

(HarperPrism 0-06-105791-6, \$5.99, 433pp, pb, cover by John Howe) Reprint (HarperPrism 1998) fantasy novel, book one of the "Dragon's Disciple" series.

Weis, Margaret & Martin H. Greenberg, eds. **Fantastic Alice** (Ace 0-441-00634-5, \$5.99, 287pp, pb, cover by Richard Bober) Reprint (Ace 1995) original anthology based on Lewis Carroll's "Alice in Wonderland". Greenberg is credited only in the copyright.

* Weiss, David Cody & Bobbi J.G. Weiss **Sabrina, the Teenage Witch: Prom Time** (Pocket Archway 0-671-02816-2, \$4.50, 163pp, pb) Young-adult novelization, 21st in the series based on the TV show based on the Archie Comic. Copyrighted by Viacom Productions.

* Wells, Catherine **Beyond the Gates** (Penguin/Roc 0-451-45696-3, \$6.99, 342pp, pb, cover by Paul Youll) SF novel. Scientists called to identify an unknown creature upset a planet settled by an isolationist religious group.

* Whitbourn, John **More Binscombe Tale: Sinister Sutangli Stories** (Ash-Tree Press 1-899562-72-9, \$49.95, 227pp, hc, cover by Alan Hunter) Collection of 12 supernatural stories, five original, set in the "Downs Country" of southern England. The afterword and introduction by Whitbourn discuss the story series.

* Wilber, Rick **Where Garagiola Waits and Other Baseball Stories** (University of Tampa Press 1-879852-61-6, \$24.95, 168pp, hc) Collection of seven stories, one original, most fantasy or SF, plus four essays on baseball, and a poem. Wilber discusses how baseball, family, and writing came together in these pieces in the introduction and notes to each story. Order from the University of Tampa Press, 401 West Kennedy Blvd, Tampa FL 33606; add \$2.50 shipping.

Wilson, F. Paul & Matthew J. Costello **Masque** (Warner Aspect 0-446-60676-6, \$6.99, 352pp, pb, cover by Fred Gambino) Reprint (Warner Aspect 1998) near-future SF thriller.

Wintle, W.J. **Ghost Gleams** (Ash-Tree Press 1-899562-69-9, \$49.95, 171pp, hc, cover by Jason C. Eckhardt) Reprint (Heath Cranton 1921) collection of 16 ghost stories originally written for young adults. Introduction by Richard Dalby; afterword by Peter J. Wire. This is a limited edition of 500.

* Wolverton, Dave **A Very Strange Trip** (Bridge 1-57318-164-1, \$25.00, 294pp, hc) Novelization of a screenplay by L. Ron Hubbard. A time machine transports a driver and his truckload of experimental weapons into the past. Copyrighted by the L. Ron Hubbard Library.

* Wurts, Janny **The Cycle of Fire** (HarperPrism 0-06-107355-5, \$16.00, 694pp, tp, cover by Janny Wurts) Omnibus of "The Cycle of Fire" trilogy: **Stormwarden** (1984), **Keeper of the Keys** (1988), and **Shadowfane** (1988).

* Yolen, Jane **The Wizard's Map** (Harcourt Brace 0-15-202067-5, \$15.00, 132pp, hc, cover by Mark Romanoski) Young-adult fantasy novel, book one of "Tartan Magic". American children in Scotland accidentally summon the dark wizard Michael Scot.

May 1999		Year to Date	
SF Novels	19	SF Novels	83
Fantasy Novels	18	Fantasy Novels	87
Horror Novels	5	Horror Novels	27
Anthologies	8	Anthologies	31
Collections	10	Collections	30
Reference	3	Reference	10
History/Criticism	6	History/Criticism	21
Media Related	16	Media Related	74
Young Adult	9	Young Adult	51
SF	4	SF	18
Fantasy	3	Fantasy	22
Horror	2	Horror	11
Other	0	Other	0
Omnibus	4	Omnibus	22
Art/Humor	2	Art/Humor	6
Miscellaneous	4	Miscellaneous	22
Total New:	104	Total New:	464
Reprints & Reissues:	73	Reprints & Reissues	362
Total:	177	Total:	826

Distillations by Mark R. Kelly

continued from page 17

various aspects of an ambitious mission to colonize Neptune. It's an exchange of letters between schoolgirls, Ranavalona on Earth and Fumiko on the ship *Centauro*, who've been chosen to participate in this program and who share the correspondence with their social studies classmates. The girls describe their respective worlds — levels of gravity in the ship; picking maize in the fields — and a little about their personal lives. Ranavalona realizes that Fumiko isn't free to say everything she might like, perhaps constrained by her mother, perhaps by social restrictions aboard ship.

Then Fumiko's letters stop coming, and Ranavalona is never sure why. We realize there must indeed be aspects of the ship's social regimentation that Fumiko can't express or doesn't recognize as significant, but the Earth girl can only speculate. The final pages show Ranavalona's changing perspective about her lost penpal, from sad to bitter to philosophical, but we may not be able to appreciate the full significance of the events of this story until they appear in the context of Feeley's complete saga.

David Marusek's "The Wedding Album" is related to most (perhaps all) of his other short fiction; there's even a reference to Dr. Yurek Rutz. In "Cabbages and Koles..." four months ago, Marusek explored the idea of proxies, temporary virtual copies of a person created to execute a particular task, like give a speech. In this story the notion is given a twist: if you generate a proxy and keep it as a recording, to be activated

at any time in the future, you can accumulate an album of virtual reality copies of yourself from various times throughout your life.

The story opens as newlyweds Anne and Benjamin pose for a simographer to have their wedding day captured for eternity. After he's done, the couple realize that they (i.e. the point-of-view characters) are the sims, and they watch as their originals and the party guests observe them through wraparound goggles. The lights dim — the sim is turned off — and then Anne and Benjamin are again posing for the simographer, again realizing they are the sims. But now they realize they've been activated at a later date in the future by different observers, among them a pregnant and querulous Anne, which seems odd to the sim Anne, who'd never wanted children.

Marusek follows the fate of the wedding-day Anne and Benjamin sims as their real counterparts grow older and change. At one point in the future the sims are to be liberated, given status as citizens, and Anne as a early-model sim is required to take a test for sentience — and fails. The story is endlessly inventive and also quite smart in the way it depicts evolving technology, not just in the way sims are used, but in the way computers and "non-biologicks" are treated. Structurally the story is loose; the opening pages are like a hall of mirrors as the sim versions of Anne and Benjamin wake up in new settings, but then Marusek breaks away from their perspective to show what's happening to people in the real world. Previous Marusek stories have been similarly inventive but share a tendency to end up somewhere totally unpredictable from the story's beginning, making any kind

of emotional closure difficult. This story is just as discursive and inventive, but manages a satisfying closure by showing one last panel in that hall of mirrors.

Australian writer Chris Lawson, whose "Written in Blood" in *Asimov's* is reviewed above, has a second story this month in the webzine *Event Horizon*, where it's been reprinted from the 1998 Australian anthology **Dreaming Down-Under**. "Unborn Again" shares with the other story a biological hard SF basis and an unusual context. After describing a recipe for cooking lamb's brains — an appropriately gruesome signal of things to come — it describes a customs official's visit to the hospital room of Dr. Dejerine, who's implicated in a prion disease outbreak linked to her lab and who may be demented. As her defense, Dejerine hands the official a manuscript describing her experience with Parkinson's disease. She took advice from a colleague to seek "nigral implants" (brain tissue from fetuses) in Hong Kong, a procedure illegal in Australia even if done elsewhere. Dejerine recovers from the disease, but then begins experiencing bouts of pain that leave her debilitated. She realizes she may have benefited from a procedure even more gruesome than harvesting tissue from aborted fetuses.

The story is cleverly constructed in the way it implicates Dejerine, and then reveals the back story that not only exonerates her (mostly) but reveals a far greater crime — one the author indicates is quite real in China with its one-child policy. The story's a bit more contrived in handling the philosophical debate;

Dejerine's father revered John Stuart Mill, we're told, so she grows up debating utilitarian principals and now conducts debates with Mill's ghost in her head about the morality of receiving the treatment. In any event, the story tackles a difficult social issue in an imaginative and memorable way.

Recommended stories this month:

Jan Lars Jensen, "The Secret History of the Ornithopter" (*F&SF* 6/99)

James Patrick Kelly, "10¹⁶ to 1" (*Asimov's* 6/99)
Chris Lawson, "Unborn Again"

(*Event Horizon* 6/99)

Chris Lawson, "Written in Blood" (*Asimov's* 6/99)

David Marusek, "The Wedding Album" (*Asimov's* 6/99)

Paul J. McAuley, "Before the Flood" (*Interzone* 5/99)

—Mark R. Kelly

Semi-professional magazines, fiction fanzines, original collections, original anthologies, plus new stories in outside sources, should be sent to Mark R. Kelly, 17959 Tribune Place, Granada Hills CA 91344 for review. A second copy should go to Locus for listing and cataloging in the "Magazines Received" or "Books Received" sections (where address and price will be mentioned) and in our yearly library index. Comments and suggestions may be sent to mrkelly@compuserve.com or mark.r.kelly@boeing.com

Reviews by Gary K. Wolfe

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tion, pleads for the day in which mainstream and genre stories no longer seem distinguishable, this — like the Byatt story and a handful of others — is a terrific example of what she has in mind.

Hot on the heels of "Mr. Clubb and Mr. Cuff" comes Straub's impressive new novel, *Mr. X*, making this a signature year for Straub "Mr." pieces. Straub has made something of a career out of bombing the borders between mainstream and genre fiction since his earliest successes back in the 1970s, and his authority is such that he continues to be honored for fantasy and horror even in works that are clearly much more closely allied with crime fiction, if not with an even more diffuse American gothic tradition (*Koko* won the World Fantasy Award in 1989 and *The Throat* a Bram Stoker Award in 1993). The unequivocal supernatural elements in *Mr. X*, then, will likely come as something of a cause for celebration among those readers who must have been getting nervous about the generic equivalent of continental drift — the nightmare that Faulkner might end up with a posthumous Grand Master award from World Horror, or that Straub (or even King) might someday go a Pulitzer and move all the way uptown, trailing clouds of irony. There is plenty of horror in *Mr. X*, and there is even a substantial and informed subplot involving Lovecraft and his Cthulhu mythos, but there is a good deal more as well — Straub may be the only novelist around who can convincingly include Lovecraft and jazz in the same novel — and more even than the sophisticated *doppelgänger* scenario which emerges early in the novel and seems for a while to be its main focus.

The *doppelgänger* theme seems to be especially well-suited for Straub's talents, and not because of any psychoanalytical secrets about the author (although Straub has for some time maintained an alter ego in the form of a childhood friend turned relentless critic, a pompous academic named Putney Tyson Ridge, and has even published a chapbook on the writing of Mr. X detailing this troubled relationship). Rather, what seems to link this theme to Straub's ambition here is almost purely literary: it is a remarkably malleable trope which can perform heavy metaphorical lifting in the stories of Hoffman, Poe, Dostoevsky, Conrad, Stevenson, and Wilkie Collins, while at the same time serving as a major creep-out in more recent genre novels like Stephen King's *The Dark Half* or Dean Koontz's *Mr. Murder*. It is, in other words, an icon that links mainstream and horror fiction in a way that most images can't — images, for example, like the green slime which shows up occasionally in *Mr. X*, usually as the remains of hapless characters. This is a direct descendant of the various noxious ichors of the Machen-Lovecraft tradition, and seems to place us firmly in the world of an old-fashioned eldritch tale. But then we discover subtle shadings of character in the novel that would hardly be expected in genre horror, and that might well escape many readers. The *doppelgänger* is at home in both worlds, and it helps enable Straub to keep Mr. X on the cusp.

The main *doppelgänger* in question belongs to the narrator Ned Dunstan, a software programmer drawn back to his hometown of Edgerton, Illinois because of forebodings about his mother Star, a sometime jazz singer who maintained a close relationship with Ned despite having long ago given him up to foster parents. Since childhood, Ned has experienced strange lapses of consciousness on his birthday, sometimes

seeming to be transported to another time and place. More recently, he has found himself occasionally mistaken for someone else — the classic *doppelgänger* plot point — and even finds himself accused of murder before he's been in Edgerton for long. Ned becomes involved with a number of local characters — various aunts and uncles, an assistant district attorney named Ashley who is investigating a powerful local developer named Stewart Hatch, a secretive landlady named Helen Janette, and most importantly Hatch's wife Laurie and her son Cobbie. In keeping with the shadow-figure motif, most of these characters are not quite who they seem to be, and even the town of Edgerton itself seems to have a dual identity, with its oddly out-of-place street names like Fish, Button, Treacle, and Wax, its Brazen Head hotel, and its ominous Veal Yard. Ned's own family history is even more mysterious, dating back at least to 18th-century Providence, where a long-abandoned family mansion came to be known as "the Shunned House" (allusions to Lovecraft permeate the novel). While in Edgerton, Ned discovers that his father of record is not his real father, a man named Edward Rinehart, and that a twin brother had apparently disappeared shortly after birth.

The father, Rinehart — the Mr. X of the title — provides the novel's second narrative voice, and unlike Ned, he *knows* he's in a horror story, largely one of his own creation. Obsessed with Lovecraft's Cthulhu mythos, which he regards as a kind of divine revelation, Rinehart is one of Straub's most chilling creations — a sadistic murderer with supernatural psychic powers, self-styled Lord of Crime, and bad horror story writer in the HPL tradition (hard to decide which of these is actually the most chilling). Rinehart's story — and his narrative voice — provide a kind of grotesque mirror image of Ned's: their respective youthful experiences at college and a military academy are pointedly juxtaposed, and Rinehart's contemptuous hatred of Star is as central a motivation as Ned's tacit devotion to her. It's not terribly surprising, then, that Rinehart's mission in Edgerton is to destroy Ned. But Ned's own supernatural powers, together with those of his shadowy brother Robert (this is a family thing, and includes the aunts as well), are sufficient to set the stage for an epic confrontation, but not before a dizzying series of plot twists and complications reveal even more secret identities and secret histories.

Despite several scenes of spectacularly gruesome murder, *Mr. X* is a complex novel that engages in an active and often witty critique of the horror genre while staking an authoritative claim to being part of it. Lovecraft, for example, functions partly as an emblem of horror's chronic loneliness and partly as an inside joke for genre readers, even though Straub admits (in an afterword) that he has taken a few liberties with Lovecraft's publication history (and even though nit-picking purists will note that he has Rinehart's book of short stories reviewed in *Weird Tales* in 1957, a year in which the magazine did not exist). But such allusions are crucial to the texture of the narrative, which — like all of Straub's best work — strives to add multiple tonalities to a genre best known for its one-note performances. At the end of the novel, Ned — whose powers include being able to transport himself to different times and places — visits a jazz concert attended by his mother and father in 1958, where he sees the incipient disasters of the novel laid out in a scene of almost Jamesian immanence. It's a *tour de force* description of a jazz performance, and not a bad description of what Straub is up to here: "Note after note," he writes, "the tremendous story and all of its details soared into the reaches of the auditorium, building on

the structure it distilled from its own meaning". As crafty as it is well-crafted, Mr. X soars.

Jonathan Carroll is another writer whose resistance to expectations is both a delight to his often enthusiastic followers and a frustration to those who want clear demarcations between fantasy and psychological realism. He makes full use of the now almost archaic notion of the uncanny, and he is willing to write about such unfashionable topics as grace and redemption with a passion for numinous mystery that recalls the best of Charles Williams, but without the treacly theology. Like Straub, he has written novels with virtually no clear fantasy elements at all (such as *After Silence*), but which are received as fantasy by most readers, and which certainly *feel* like fantasy. And like Straub, he is fond of shell-game narratives in which the story arc you thought you were following isn't the one you end up with, and you're not always sure how the switch was made. *The Marriage of Sticks* — the title comes from the narrator's lover's habit of memorializing key moments in life by collecting and inscribing sticks — deftly shifts focus several times in the first few chapters, then, just when we think it's settled down into a kind of understated *presque vu* ghost story in the tradition of Robert Nathan, opens up into a modern redaction of "A Christmas Carol" and finally into a full-fledged moral fantasy involving immortal souls, reincarnation, and redemption.

A rare book dealer with a history of desultory love affairs, Miranda Romanac decides, with her friend Zoe, to attend her fifteenth high school class reunion, where she secretly hopes to reconnect with the great love of her adolescent life, a class rebel named James Stillman. Instead, she learns of Stillman's death some three years earlier. She returns to New York, where a fellow dealer introduces her to the aging bohemian Frances Hatch, "a sort of lunatic combination of Alma Mahler, Caresse Crosby and Lee Miller" and who reputedly holds a valuable cache of letters and drawings from her artist friends and lovers in 1920s Paris. Miranda quickly becomes Hatch's confidant, listening to tales of the great love of her life, a Rumanian ventriloquist called "The Enormous Shumda." About the same time, Miranda meets — and is immediately attracted to — a married art consultant named Hugh Oakley, who informs her that her old flame Stillman became an art dealer and ruined his reputation by erroneously verifying a number of works by a 1940s painter named Lolly Adcock. None of these characters will turn out to be trivial in the unfolding spiritual epic of Miranda's life.

Miranda's world first begins to unravel when she sees Stillman — or his ghost — waving to her from the street one day. Not long after, Hugh leaves his wife and moves in with Miranda at a house owned by Frances Hatch in the small upstate town of Crane's View, and Miranda experiences a startling vision of a future gathering in the house, complete with children that seem to be hers and Hugh's. But instead, Hugh dies suddenly, and Miranda experiences yet another vision of him playing in the yard with a little boy — only the boy throws a very real rock through the window which strikes Miranda in the head. Things get stranger: she sees Hugh and his wife, apparently some years hence, reading and discussing a postcard which she — Miranda — has sent from abroad, pining for Hugh's lost love. She relives a moment in high school in which she refuses to commit a crime with James Stillman, which might have led to his arrest and subsequent rehabilitation. Finally the adult Stillman — now functioning as a combination of Dante's Virgil and the Ghost of Christmas Past — explains to her what is hap-

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pening: Miranda has a rare ability to change her predestined fate, but all the lifelines that she has altered still exist, and are beginning to converge on her. And this includes aspects of past lives, since she also is one of a select few who experience reincarnation.

Carroll uses these key facts to ingeniously knit together all of the strands of the plot, involving a dozen or more characters over more than a half-century, and the result is a novel which feels much bigger than it is. Underneath it all is a rather stern, almost Calvinist notion of predestination and moral action – Miranda is apparently working her way through some sort of purgation for all of her past brattiness, although the narrative never really shows her acting like a brat – and there's an odd narrative glitch in which the frame story is narrated by Miranda fifty years after the main action, though the main action takes place in the present and there's no other sense of the story moving into the future. But *The Marriage of Sticks* still achieves considerable power in presenting us with a believable world haunted by the ghosts of what might have been, and in reminding us of our infinite choices. One of the better fantasy films of the last couple of years was one called *Sliding Doors*, which traced one woman's life as it splits in two during a single moment of running for the subway; Carroll's novel extends that idea with great compassion and complexity over an entire woman's life, and even the lives of those who came before. Despite its rather crabby moral, it's a haunting work.

For every ten SF or fantasy stories involving sports, it's a reasonable bet that at least nine of them are about baseball. A good deal of speculation has been written about the affinity of literature and baseball, SF and fantasy writers in particular seem to have a special interest in minor league ball – as though they harbor a paranoid suspicion that the genres they work in are something like the Triple A clubs of American literature. Many of W.P. Kinsella's best stories, as well as novels like Nancy Willard's *Things Invisible to See* or Michael Bishop's *Brittle Innings*, are set in minor league or amateur venues, and this tradition is continued in Rick Wilber's *Where Garagiola Waits and Other Baseball Stories*, even though Wilber writes with the authority of someone who grew up in the majors: his father Del was for years a catcher and manager with the Cardinals, Red Sox, and Phillies. And Del Wilber haunts this book in ways that make the golden age of postwar baseball seem like a truly prelapsarian era; the metatext to which his son continually returns in these seven stories, four essays, and two poems is the story of a Titan – a father who walked with the Olympians but never quite became one of them, and whose children drifted out of the myth altogether, only to reconnect years later. Though Wilber knows enough to convincingly structure a story around a pitcher's selection of pitches during a game ("Straight Changes"), this collection is actually about fathers and sons, and aging, and loss.

The original sin motif is evident in the first, non-SF story, "Run Down West", in which a son returns to southern Illinois for his ballplayer father's funeral, remembering how his family's fortunes were altered by a game-losing error the father made in his only World Series appearance and by an even more haunting tragedy involving the death of the narrator's brother, also indirectly related to baseball. In "Straight Changes", a minor league pitcher on his last legs is mysteriously aided by the ghost of his father, which he is willing to accept as a happy hallucination until he realizes that his own Downs syndrome son has also seen the apparition. An aging ballplayer who has learned he is dying of cancer pays an unexpected visit to his writer son in Scotland in "Sixty Feet and Sinking", and – in what is the most touching of the book's fantasy stories – a wife's Alzheimer's disorientation somehow leads her and her husband back in time to a day in 1947 when they drove to St. Petersburg for his tryout with the Cardinals. There is an unabashed glow of nostalgia about these stories, and this is reflected

in Wilber's essays as well.

But there is a less sentimental side of Wilber in evidence, too. The longest story in the book, a collaboration with Ben Bova titled "The Babe, The Iron Horse, and Mr. McGillicuddy", begins as a kind of ultimate baseball fantasy league, with legendary managers Connie Mack and Charles Comiskey directing teams that include Lou Gehrig, Willie Mays, Ted Williams, and other classic-era players (including Del Wilber and Fidel Castro). But it soon becomes apparent to Babe Ruth, who is only watching from the stands, that Comiskey's team is playing viciously dirty ball and getting away with it. Outraged by the injustice, he joins the game only to learn that its significance is far greater than he at first suspected. "Stephen to Cora to Joe" is the collection's oddest story, a tribute to Stephen Crane, who actually played college baseball and who shows up here arriving in an open boat to help out a semi-pro Florida pitcher; the tale's neatest trick is embedding a series of Crane short-story scenarios into alternate endings that undermine the narrator's reliability. But the strongest story in the book is also the only unequivocal SF story: "Bridging" is set in a rapidly deteriorating society on the eve of the millennium, during which a sportswriter (and failed baseball player) attends the funeral in Scotland of his former lover, who subsequently became a bestselling author. Again, a key trauma has defined both their lives, in this case a vicious rape he was unable to save her from. The dark side of Wilber that this powerful story reveals may also be there in the sweeter baseball fables: they're not stories of triumph and skill, but of missed cues, honorable attempts, loss, and devotion – the very traits that make baseball the most literary of sports. And as these stories demonstrate, Wilber knows a lot about baseball from the inside out, and a lot about love.

Terri Windling's complaint (in her introduction to *The Year's Best Fantasy and Horror*, reviewed above) that younger writers sometimes fail in plotting where they succeed brilliantly in prose and characterization was intended as a comment on newer fantasy writers, but it kept coming to mind while reading Peter Watts's new deep-sea hard SF novel *Starfish* and waiting for something to happen. Watts is certainly a writer with talent – his prose is crisp and efficient, he introduces us to a compelling variety of misfit characters in his opening chapters, and his idea of a world-threatening biohazard is both original and convincing – but at times he seems so fascinated with his own setting and characters that he forgets, until almost too late, to set them in motion. This is a flaw less common in hard-SF adventures than in utopian stories or grand-tour SF (stories in which the plot gets indefinitely postponed while someone is taken on a tour of the wonders of the space colony, or the 25th century city, or the submarine *Nautilus*), and it suggests that Watts – who tells us in an afterward that the novel began as a short story – may have grafted a novel-class superstructure onto a chassie better suited to a novella.

The story begins in Beebe Station, a deep underwater research facility near the Channer Vent, a thermal area near the Juan de Fuca rift which has given rise to a variety of spectacular but fragile sea creatures. In order to function in this hostile environment, those assigned to the station undergo a radical surgery in which one lung is replaced by a breathing apparatus; even odder – though the reasons become clear later – all those selected are misfits, loners, and even in one case a convicted pedophile. Leni Clarke is one such misfit, her alienation magnified by mild telepathic powers. During the opening chapters, Clarke's growing attraction to the dangerous world outside the station, and the growing tension between her and her coworker Ballard – who begins to panic when she suspects Clarke may be suicidal – are handled with a sensitivity and skill that assure us we are in competent hands. Later, additional crew members arrive – including Gerry Fisher (the pedophile) and eventually Yves Scanlon, an administrator sent to investigate the sometimes odd behavior of the station crew. All during this, enough odd events occur –

thermal blowouts that instantly boil to pieces anything in their paths and may portend a major earthquake, characters (like Fischer) who disappear into the ocean depths and later reappear strangely transformed. And the primitive, unfinished condition of the station itself leads some crew members to suspect that the long-range goal is to populate the station with robots (who need no amenities), thus rendering the humans obsolete (organically grown "smart gels" have replaced many purely digital computers in supervising robot machinery). But – as Scanlon learns when he returns to the surface and finds himself placed in what may be permanent quarantine – the truth is much more dangerous than anyone down below suspects. What is at stake, it turns out, is the ability of all living things to compete for resources with a more efficient archaic form of RNA which may have survived in the Channer Vent.

The problem with this problem is that we learn about it some four-fifths of the way through the novel. Until then, we have had various hints of something seriously wrong, suspicions stated by characters, ominous portents, and occasional bursts of action and suspense – but no real sense that any character is equipped to either initiate or prevent a significant plot development. This in turn causes us to focus our interest on the character relations – Lenie Clarke in particular is a fascinating and multileveled invention – but the character relations, it turns out, aren't going to be what leads us out of this novel, and even Clarke herself turns out to be something other than what we expected. There are enough provocative ideas in *Starfish* to suggest that Watts does his homework and thinks things through, and enough skill at scene and dialogue writing to convince us that he's a fine craftsman, but the one thing I'm not convinced of is that he yet has a firm grasp on the difference between a dramatic situation and a story.

Everett F. Bleiler, who virtually invented the field of science fiction and fantasy bibliography a half-century ago with his *Checklist of Fantastic Literature* (1948), has for the last couple of decades been devoting himself, with the assistance of his son Richard, to the herculean effort to catalog, describe, and index nearly every story of any significance in the early history of SF, thus providing scholars and readers with at least some information about the obscure, rare, and almost always unreprintable novels and stories that made up the bulk of the genre in its formative years. The first result of this labor, *Science-Fiction: The Early Years*, appeared in 1991 and immediately established itself as the one indispensable bibliographical source for SF prior to 1930. Its 2,475 entries described more than 3,000 novels, stories, plays, dime novels, boys' books, utopian fictions, future war tales, and the like, and – even more remarkably – it appeared that one Bleiler or the other had plowed through every one of these tales in order to write an accurate and for the most part balanced description. The book also covered most of the important early pulp magazines that featured SF, such as *Adventure*, *Argosy*, and *Weird Tales*. But as Bleiler readily acknowledged, the paleontology of SF is far from a seamless continuity, and the simple fact is that most of the writers who developed the conventions and traditions of modern SF were entirely unaware of most of the forgotten writers who preceded them. By now it's widely accepted that SF as a living genre in conscious dialogue with itself began – at least in the United States – with the pulp magazines, and that of course means Gernsback's *Amazing Stories*.

So what Bleiler and Bleiler have done now, and it's something of an amazing story itself, is to read, describe, and catalog by topic every single story, editorial, poem, and letter to the editor that appeared in the collective 345 issues of *Amazing* and its dozen or so chief rivals from 1926 through 1936 – some 1,834 pieces in all, most of them appallingly dreadful and deservedly forgotten. But what emerges, in the truly monumental *Science-Fiction: The Gernsback Years*, is as detailed and unvarnished a picture of modern SF's formative years as we are ever likely to get. This

is not another romanticized nostalgia romp through pulpland, but a true and relentless picture of what the fiction looked like, and from most of the descriptions, the greatest service Bleiler and Bleiler may be performing is saving future scholars from actually having to read this crap. Yes, there actually *were* stories called "The Mole-Men of Mercury" and "Flame-Worms of Yokku" and "The Globoid Terror", and they weren't witty pastiches (I sometimes suspect that a later generation of readers may be familiar with the pulp tradition only through parodies and burlesques by writers like Harry Harrison or George Alec Effinger), but completely irony-free and often completely lead-footed adventure tales.

But even if scholars or readers wanted to read these stories in their original venue, few would have access. Most of the old pulp magazines are oxidizing to dust in the handful of libraries that collect them, and only a few have been transferred to other media. To get a sense of what a vast hidden continent this body of early pulp SF really is, consider this: fewer than 15% of the stories discussed here have *ever* been reprinted, and those that have generally appeared in anthologies that are also several decades out of print, such as the 1950s theme anthologies of Groff Conklin, Leo Margulies, or Donald Wollheim (Bleiler provides a list of anthologizations). Based on a random sample, it seems that fewer than a third of the authors included here are even mentioned in Clute and Nicholls' *Encyclopedia of Science Fiction*, which focused understandably on authors with at least one book. And even those "famous" names familiar from the history and folklore of pulp culture – Laurence Manning, Capt. S.P. Meek, Harl Vincent, Nat Schachner – are almost impossible to track down in current anthologies. For a considerable portion of SF history, *Science-Fiction: The Gernsback Years* will likely be the only real monument, a genuine mausoleum of ephemeral fiction.

But if most of the fiction was that awful – and there is a certain monotony in the endless story descriptions that conclude with such blunt evaluations as "a nothing," "pretty flat," "not worth reading," "very amateurish," or (most often) "routine" – then the question arises as to why we need to know about it at all. Why would the field's most distinguished bibliographer devote years of his life to reading bad stories in order to tell us about them (and he even acknowledges that this long project revealed no undiscovered masterpieces)? The answer, I think, has to do with the proposition, widely held by the SF community but rarely articulated, that this field is quite a bit more than the set of stories that make it up. Bad stories (and bad illustration) are as much a part of the weave of SF culture as the acknowledged masterpieces, and are as inseparable. So what we eventually see emerging from all this – the terrible stories and the competent, the good ideas in dumb stories and dumb ideas in good ones – is the figure in the carpet, the shape of what we would eventually come to think of as SF. We can even watch the canon being formed in the minds of *Amazing's* readership: during that magazine's first few years, it reprinted some 25 H.G. Wells stories, along with 12 by Jules Verne and 10 by Edgar Allan Poe, as though Gernsback were determined not only to save money on authors, but to educate his readers in the history and protocols of this new field. And we see other writers expanding, however clumsily from time to time, upon these protocols: one of the more fascinating browsable bits of *Science-Fiction: The Gernsback Years* is a "Motif and Theme Index" which allows us, with a little work, to track down all the stories set in future Chicago, say, or all those dealing with frog-men (there are eight). While this inevitably leads to some surrealistic cataloguing ("Alien intelligences, animal forms" includes not only frog-men as a sub-heading, but also Armadillo-men, Bird-men, Cat-men, Dog-men, Fish-men, Goat-men, Kangaroo-men, Mole-men, and Turtlemen – who for some reason don't get a hyphen), it also shows how quickly and dramatically the ideational base of SF expanded during its first full decade. It does not, however, lend much credence to the proposition that Gernsback was a skilled editor with any coherent idea of where SF should be going *after*

Wells and Verne, and it tends to support the belief that he must have had an incredibly tin ear not only for titles, plots, and dialogues, but for ideas and ideologies as well. No one bent on mounting a serious defense of SF's potential as anything more than raw sociological data would get very far on the basis of the works represented in this book.

At the same time, a number of widely-repeated assumptions about the Gernsback years may need to be re-examined after this. We have long been told that the early SF pulps were exclusively a male domain, with C.L. Moore almost a freakish anomaly. But there are actually quite a few stories listed by women writers – Sophie Ellis, Leslie F. Stone, Clare Harris (who actually had a collection of her tales published), Amelia Long, Lilith Lorraine, Clara Chesnutt, and others – and while none of these are likely to be *causes celebres* among feminist literary historians, they nevertheless suggest that there may be hidden patterns of diversity in the pulp era that have not been fully explored. On the other hand, the recurrent racism, sexism, and anti-semitism in the tales – and the obvious editorial indifference to, or tacit support of, these attitudes – is enough to make Norman Spinrad's *The Iron Dream* seem like an understatement. Verne's anti-semitic attitudes are reflected in the very first issues of *Amazing*, which serialized *Off On a Comet*, and there are almost too many stories with sadistic, bestial Oriental characters to count, but one of the worst offenders turns out to be a popular author who survived the pulps via a number of anthology appearances and his own Arkham House collection. Although David H. Keller, M.D., produced a few relatively sophisticated and readable tales like "Revolt of the Pedestrians", his more characteristic vein is an almost pathological parody of white male power anxiety: tales in which blacks discover a secret formula for turning white and thus infiltrating centers of power, or in which women disguise themselves as men to do the same thing. All Chinese have syphilis, we learn from Keller's tales, and *everyone* is out to usurp the white male's God-given perquisites. Not only did Gernsback seem quite willing to promote these attitudes, but he also cheerfully reprinted what in retrospect are clearly pre-Nazi tales translated from the German (such as Ludwig Anton's "Interplanetary Bridges" in 1933, with its apparent obsession with the Treaty of Versailles and the notion of revenge against the British). When letter-writers later questioned Gernsback's continued use of translated German stories, he responded simply that any problems with the German government were for Germany's people to handle.

There is, in other words, a veritable gold mine of resources for the student of SF in this volume, as well as a kind of SF history we have never really seen before, one based not in the best and brightest examples of the field, but in virtually *every* example; the book is as close as most of us will ever get to being able to recreate the experience of discovery the way readers must have felt it six decades ago (I am tempted to recommend reading this book in conjunction with last year's *Pulp Culture* by Frank Robinson, which can go a long way toward supplying the missing visual dimension to the experience. Then all we'd need would be some sort of scratch-n-sniff musty fragrance to make the experience complete). In addition to the author and story entries and indices, there are a number of charts that try (with limited success) to track the major motifs and formulas in the stories; a section on magazine histories which lists complete issue-by-issue contents (including letters and nonfiction pieces); separate listings for anthologizations, poetry, author's letters, and the original sources of stories that the pulps reprinted; a section on pulp art with discussions of a half-dozen major artists and a few black-and-white illustrations; a useful bibliography; and even an odd little description of the science-fictional solar system of the 1930s. Some of this is little more than filigree on a book which easily establishes its monumental importance to the field. Some postmodern critics may argue that Bleiler's critical approach – a mixture of plot summary and structuralist motif-hunting – is inappropriately reductive to the kind of discourse involved in these tales, and pulp

nostalgists may feel that his comments on the individual stories are too often opinionated and bluntly dismissive; even a beloved figure like Weinbaum comes across as a stilted and barely competent writer overrated on the basis of a handful of new ideas. But to pretend to objectivity in such accounts would seem hypocritical, and much of the charm of browsing the book derives from Bleiler's sometimes cranky summative comments. It doesn't hurt that most of the time – as with Weinbaum – he's unfortunately right.

Terry A. Murray's *Science Fiction Magazine Story Index, 1926-1995* is also a book of somewhat monumental ambition, and it also achieves what it sets out to do – index every story published in some 133 genre magazines during the first seven decades of SF history – though its mechanism for getting this done is something of a Rube Goldberg device which argues strongly for hypertexted CDs or Internet-based databases. Murray is a fan and collector who has been amassing the information in this volume for some decades, and the result reveals much about both the strengths and weaknesses of fan scholarship. The main strength is the sheer doggedness involved in getting such a book together: Murray meticulously lists every story included in some 4,943 issues of SF magazines between 1926 and 1995, organizing the main body of his text by magazine title and then assigning a consecutive index number to each issue whose contents are listed (although Murray lists only stories, not poems, letters, editorials, or nonfiction such as Bleiler includes).

These index numbers become the key to everything: look up a story by title in the index, and the reference number will send you to the entry for the magazine issue in which the story appeared, after which you have to read through the list of contents to find the story. Try to look up a story by author, and it becomes more convoluted: Silverberg pops up with a string of some 250 numbers after his name, which would make it extremely frustrating to try to locate a single story by flipping back and forth to examine 250 contents lists. Aware of this, Murray provides something of a fix: a "Prolific Author" listing, in which authors with many stories are listed with the titles of their stories. So now, let's say we're trying to track down a Silverberg story we remember about a prison planet, but we don't have the title. We go to the author index, find that hopeless list of numbers, then go to the Prolific Author listing, where by running down a list of titles we find "Prison Planet". Now we can flip back to the title index, which lists two stories with this title, one identified as by Bob Tucker, the other unidentified (except in cases of duplicate titles, no author names are given in the story index). So we choose the unidentified "Prison Planet", which sends us to the February 1958 issue of *Super-Science Fiction*, where we read down the table of contents until we find the Silverberg story. It's more than a little unwieldy, but it works.

I suppose the only models Murray had available to him were the earlier story indexes such as the MITSFS volumes, which listed every story three times – by magazine, by author, and by title (Murray claims that no issue-by-issue contents appeared in these earlier indices, which isn't quite true). But each of those earlier indices covered fewer magazine issues, and that more convenient layout would have caused a book which already weighs in a 627 pages to blossom to more than a thousand – very possibly unpublishable. So in many ways Murray's compromise seems a reasonable one, although accessing similar information via a CD-ROM such as Miller and Contento's *Science Fiction, Fantasy, and Weird Fiction Magazine Index (1890-1997)* is far more convenient, and Murray's book barely makes it into print before Internet access to much of this same material may render it nearly obsolete.

The more serious problems have to do not with methodology so much as with coverage. Murray makes no attempt to cross-reference pseudonyms or house names, so that a Silverberg pseudonym like Calvin M. Knox shows up with some 29 entries of his own, with none of these stories listed under

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"Silverberg" in the Prolific Authors section, and a floating house name like Ziff-Davis's "Alexander Blade" gets listed as a prolific author with no clue as to who wrote the actual stories (admittedly, this would be a difficult task for anyone). Thus Murray's claim that the index will help "trace the development of a favorite author or track down all of his works" is a

bit misleading. No British magazines are covered at all, simply because Murray didn't have copies. For the same reason, the *Universe* and *New Dimensions* anthology series are excluded, while the *Star* and *Orbit* series are covered. A number of minor borderline fantasy and horror titles are included – *Weird Terror Tales*, *Coven 13*, *Haunt of Horror*, etc. – but not *Weird Tales*, far more important to SF pulp history than most of these. No information about editors or publishers

is given, so that the book has to be used in conjunction with another reference, such as Marshall Tymn and Mike Ashley's *Science Fiction, Fantasy, and Weird Fiction Magazines* (1985) in order to be useful as an historical resource. Still, a compilation of nearly 5,000 contents lists is no mean feat, and in the age of searchable databases this book may be one of the last great monuments to fannish dedication that we will see in this form.

–Gary K. Wolfe

Reviews by Faren Miller

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quasi-SF, since parts are deliberately nonsensical), "No News from Gurb" by Eduardo Mendoza, takes an amusing alien perspective on human ways as an extraterrestrial comes to Barcelona. Alfonso Sastre's "From Exile" is the fascinating story of a playwright

who regrets the effects of time on the once familiar – until he is drawn back and trapped in what should have been only a memory. In "The Condemned Man", José Ángel Valente offers a brief but strikingly descriptive account of the title character's escape from the clutches of death. And Ramón del Valle-Inclán's "My Sister Antonia" takes what could be elements of a tale by Edgar Allen Poe (doomed lovers, a black

cat), and gives them a haunting Iberian solemnity.

Suffice it to say, *The Dedalus Book of Spanish Fantasy* has many revelations for English-language readers on the lookout for something at once ancient and brand-new: the darkly baroque, the Goya-grotesque, or a surreal modernity, most of it touched by the forces of death or metamorphosis.

–Faren Miller

Reviews by Russell Letson

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human possibilities. For this reason alone, I will be interested in seeing both the predecessors and descendants of this novel. Even when he's annoying, MacLeod is too much fun to ignore.

Teranesia is at once immediately recognizable as coming from Greg Egan and quite unlike, say, the cosmology opera of *Diaspora* (reviewed in September 1997) or the cyber-metaphysics of *Permutation City* (reviewed in October 1994). And, despite manifest differences in tone and attitude, it makes an appropriate companion piece for the MacLeod novel – it's interesting how some of the same hardheaded-materialist philosophical assumptions that generate Cassini Division's "true knowledge" can lead to an utterly different moral texture here.

In outline, *Teranesia* is a geographical and psychological there-and-back-again story. In 2012, nine-year-old Prabir Suresh and his toddler sister Madhusree live on an uninhabited Moluccan island (which he names Teranesia) with their scientist parents, who are investigating the appearance of genetically-puzzling butterflies. When the parents are killed in the fallout of a civil war, Prabir manages to get himself and his sister off the island, and they eventually end up in Toronto with a cousin. Sixteen years later, Prabir follows Madhusree back to the waters around Teranesia, where she is a junior member of an expedition looking into even more strange and extensive genetic oddities that appear to be spreading across several islands. He half-cons his way into the job of guiding a biologist around the islands, and their investigations lead back to Teranesia, to an understanding of the cause of the mutations, and to a confrontation with Prabir's past.

Prabir's emotional-intellectual life is as much at the center of the book as the puzzle of the mutations. Even at age nine he is both acutely intelligent and oddly imaginative. One minute he's conjuring up playtime monsters that he knows to be make-believe at the same time that he fears them, and the next he's

figuring out how atmospheric distortion affects his measurement of the altitude required to see a neighboring island. From the time of the death of his parent, his life focuses on his sister's welfare. As a grownup in Toronto, he exercises his considerable talents on routine programming jobs for a bank while Madhusree studies biology. Prabir is an outsider's outsider: an Indian in Indonesia; a bright child pretending to be an adult on-line; an orphan; a refugee; a homosexual. Constantly aware of his own compulsiveness, anxiety, and unhappiness, his infrequent periods of relaxation and pleasure seem to come with his lover, the aptly-named Felix, who has come through the other side of his own bad patch and thus also functions as *raisonneur*.

But the personal issues do connect with a constellation of familiar Egan themes: transformation, the roles of design and artifice, the place of humanity in a world of material forces and mechanisms. Prabir's parents were members of the supernatural-debunking Indian Rationalist Association, and the he is scornfully dismissive of religion ("elaborate pathologies" or "born again psychosis"). But to this rationalist-materialist, "nature" is no more a source of meaning than religion. "Evolution is senseless," he says, "the great dumb machine, grinding out a few microscopic improvements one end, spitting out a few billion corpses from the other."

My idea of beauty has nothing to do with survival: of all the things evolution has created, the ones I value most are the ones it could just as easily crush out of existence the next time it rolls over in its sleep. If I see something I admire in nature, I want to take it and run: copy it, improve upon it, make it my own. Because I'm the one who values it for its own sake. Nature doesn't give a fuck.

If he values anything other than his sister, it is seeing how things work and *understanding*, and he is charged to discover that Amita, the cousin who took them in, is a thoroughgoing irrationalist. Her friends and colleagues are academic/boho lightweights, especially those that Prabir thinks of as the "And Poets" ("multimedia consultant, advertising copywriter, film producer ... and poet"). As with the poet Prospero

in "The Planck Drive" or the McGill professor in "Silver Fire" (both in *Luminous*, reviewed in February 1999), Egan's scorn for these poseurs sometimes boils over into burlesque and caricature (and what does he have against Canadian intellectuals?) In one of the more controlled passages, nine-year-old Madhusree twits her cousin with an *X-Files*-ish theory of Theory: In order to undermine various social-justice movements, she says, the CIA "hired some really clever linguists to invent a secret weapon: an incredibly complicated way of talking about politics that didn't actually make any sense. But which spread through all the universities in the world, because it sounded so impressive."

There's no escaping these idiots, even on field expeditions. On returning to the Moluccas, Prabir runs into a writer (whose *Taxonomy of Eucatastrophe* "has not been widely read. And still less widely understood") who explains the genetic anomalies as "a classic manifestation of the Trickster archetype, taking gleeful pleasure in confounding the narrow expectations of evolutionary reductionism." Prabir thinks of this stuff as "all Big Dumb Neologisms and thesaurus-driven bluster. It was like listening to two badly-written computer programs trying to convince each other that they were sentient."

The various threads – the genetic puzzle, Prabir's guilt and his devotion to Madhusree, his search for a home – converge on the return to Teranesia, and the resolution is as strange as anything that Egan has produced. And as ingenious and unexpected as the answer to the riddle of the mutations proves to be, it is not as surprising as Prabir's final crisis, the symbolic implications of which I am still digesting. I expect wild notions and dizzy-making perspectives from Greg Egan, but this may be his most *emotionally* adventurous book, a thematic companion to *Distress*, but quite a bit farther out on the limb. Prabir – analytical and loving, intellectually fearless and driven by childhood nightmares – is as remarkable a creation as the science-fictional Idea that is the book's white whale. After *Teranesia*, nobody's going to call Greg Egan a chilly writer again.

–Russell Letson

Reviews by Edward Bryant

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cago Fire in 1872, other, larger conflagrations ravaged the upper Midwest, destroying farms and towns alike, reaping a horrendous toll numbering in the thousands.

Signs of unwelcome change come to Friendship more directly in the first chapter when Jacob is called by a local farmer to deal with a stranger who's been discovered dead in his meager encampment out beyond the house. It's a young man displaying no obvious wound. Jacob arranges transportation to get the body back into town and into the hands of Doc, the local sawbones.

Doc's no dummy. Between the corpse and the disturbing medical case of a young woman from the odd religionists' Colony located not far from town, the

physician makes a preliminary diagnosis of diphtheria. Not good.

The epidemic spreads. Quarantines are set up. Friendship is partitioned off from its neighboring towns. Jacob attempts to keep a lid on everything. Others sicken; he doesn't.

His strength is more pronounced even as all his neighbors, his friends, finally his own family fall into death's shadow. Friendship's death spiral is simultaneously grimly inevitable and replete with shocking surprise.

So far as historical speculation is concerned, the tone of *A Prayer for the Dying* might remind one a bit of David Morrell's novella in Douglas Winter's landmark original anthology of two years ago, *Revelations*. The obsessive darkness of Poe is suggested here, a touch of Hawthorne, a splash of Flannery O'Connor. But ultimately it's really all Stewart O'Nan's doing as

he spins a web of inevitability and doom.

It's significant that on the copyright page O'Nan credits Michael Lesy's *Wisconsin Death Trip* as an inspiration. I know many writers who treasure their tattered copies of that peculiar tome. Lesy's book is a compilation and chronicle of vintage photographs and newspaper clippings from the upper Midwest during the last half of the nineteenth century. It's essentially a Gothic extravaganza documenting how truly disturbing and potentially fatal it was to be an early Wisconsin resident.

O'Nan keys from the mood of simmering horror in Lesy's documentary and transforms it into gripping narrative. The tropes aren't vampires and lycanthropes. O'Nan's too much the American original for that. But the horror, the horror, it's all here. You think the American Dream's spinning out of control now at the end of *our* century? Stewart O'Nan all too ex-

partly captures the portrait of our bright and shining nation, bloodied by the War Between the States, facing Armageddon in cameo. The New Republic as Nightmare.

Ignore it at your peril.

Aside from taking the time to produce beautifully crafted volumes, one of the better qualities of the burgeoning specialty press area of horror is its tendency to publish some offtrail but worthwhile work mainline publishers won't touch. I've got to admit I am charmed by Subterranean Press's ambitious project to publish a series of collections of unreprinted or intensely scarce Robert Bloch fiction, a project edited by David J. Schow. The first volume of *The Lost Bloch* has just appeared, wrapped in a handsome, nostalgically pulpy jacket by Bernie Wrightson.

The four included novellas and novelettes date back to the '40s and '50s. We're not talking classics of modern American literature here. These read suspiciously like Bob Bloch writing on a per-word basis, in months when the rent was due in a matter of minutes. That really doesn't matter.

As I discovered a few years ago when I read a variety of volumes of Bloch's collected shorter works, he was a man who wrote brilliantly when he was on; but when he wasn't on, he still owned a consummate sense of how to entertain a reader. In the storyteller sense, this was a Complete Professional.

Part of these stories' charm is actually their quality of vintage aging. There's a good nose. There are some commercial fictions from previous decades – some not all that far removed from the here and now – you really want to hurl across a room and out an open window into a waiting swamp because of their obnoxiously topical earmarks.

While some of Bloch's work has not aged nearly so gracefully as that of, say, Fritz Leiber, he's still far ahead of most of the rest of the pack. His pulp pieces

are tortuously winding, packed with terrifyingly appalling jokes, minimally plotted (to put it charitably), and occasionally written with little or no regard for internal consistency. And they're still great.

Case in point, "The Devil With You", which leads *The Lost Bloch*. Bill Dawson is just a poor schlub of a nothing furniture factory drudge in Des Moines when fickle fate packs him off to New York for a two-week vacation. He's staying in the Hotel Flopmoor just off Times Square when a highly unlikely sequence of events makes Bill...the hotel's new manager. Right. But hey, it makes sense at the time. Then there's the matter of Tubby and Marmaduke, the crazed avatars of any number of comedic duos. And Annabel, the attractively direct and highly libidinal charged young woman who finds Bill well worth considering. And the looming disaster of a convention of magicians at the Flopmoor. And Satan's plans for all concerned. And so on.

I won't repeat any of Bloch's jokes here. But there are a lot of them. This is Borscht Belt baggy-pants humor, the stand-up shotgun approach. If something doesn't work, if it just isn't that funny, don't worry – there'll be another gag in a matter of a few seconds, or a line or two.

And my goodness, do these characters drink. Much like proverbial fishes. You want socially and politically correct behavior? Forget it. Imagine a rather more wholesome Bennie Hill approach to every aspect of human life. It's terrifying.

The other pieces, "Strictly From Mars," "It Happened Tomorrow," "The Big Binge," all are cut from the same cloth. Sometimes the texture's a bit finer, sometimes coarser, but never *that* coarse. Bloch's persona as a writer here is always couched in high good humor.

Editor Schow's introductory essay about Bloch is affectionately respectful. Ditto for Stefan Dziemianowicz's foreword. The volume ends with the edited

transcription of Schow interviewing Bloch on stage at the first World Horror Convention nearly a decade ago. Bloch's definitely on and in full control of his material.

Much of Robert Bloch's classic work is recalled as helping to define 20th-century *noir*. *The Lost Bloch* is rather more the writer creating screwball comedy. In cinematic terms it's much edgier than Frank Capra, more whacked out than Preston Sturges. And it's too bad neither of those worthies ever tried adapting Bloch to the screen!

SHORT TAKE

I've much admired the growing set of similar appearing hardback original novellas from both CD Books and Subterranean Press. But with *Rot* by Gary Brandner, I must note that the price is creeping up. The book's still handsome enough, but \$40 may be a stretch for the browser who's not necessarily a Brandner buff. *Rot*, I've got to say, is a suitably direct and honest title for a story that revolves around all manner of life's little decaying moments. What Brandner does is essentially to rework W.W. Jacobs' "The Monkey's Paw" for the present day. He gives us one Kyle Brubaker, your basic California sun-bronzed surfer teen, who much resents being packed off to a Wisconsin flyspeck town for what he expects will be a totally worthless summer. Then he meets an attractive young local woman. Love smolders, kindles...until a few local redneck family hoods do a bad and homicidal thing. Kyle would do anything to get Marianne back – *anything*, including accepting help from a providentially local Gypsy with certain powers. Gary Brandner, probably best known for his werewolf novel-to-movie, *The Howling*, returns to his Midwestern roots in this short book. It's fast and perhaps a touch slapdash, but it does certainly capture the visual look and feel of the old EC Comics.

—Edward Bryant

Short Reviews by Jonathan Strahan

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not know is that Trevayne plans to take the key Isaf has recovered, his sword, and a demi-god resurrected at the Well of Souls. With these he plans to search for the tower where the last of the gods who built the world dwells, and kill him.

The basic storyline is the stuff of far too many sword and sorcery novels, however Whitmore attempts to do something a little different, adding judicious references to William Blake and to a Tarot-like card system.

He also tries to make his characters more complex and well rounded than those usually found in sword and sorcery novels. Isaf, for example, was trained as a philosopher during his youth, but is treated by everyone as a near-mindless barbarian. His disgust at the injustices of the world brings a very modern sensibility to the novel. Isaf's companions are equally interesting. Cayla is a young prostitute who dreams of gaining her freedom, and living life on her own terms. Even Pagad is more than the usual mercenary chieftain. Unfortunately, after spending the early part of the novel developing these characters, Whitmore lets them lapse into stereotype as the plot unfolds.

There have been several attempts to reinvigorate sword and sorcery over the years – most notably Michael Shea's *Nift the Lean* sequence – and *Fireflight* is clearly in that tradition. It is a reasonably entertaining novel, and a solid start to the "Countenance Divine" sequence.

Sean Williams, *New Adventures in Sci-Fi* (Ticonderoga 0-9586856-4-9, \$A19.99, 224pp, tp) April 1999.

Sean Williams' first full-length collection is aptly named. Since starting his career in the early 1990s, Williams has systematically learned his chosen trade by exploring the tropes and traditions of the SF field, ultimately working towards developing his own distinctive voice and vision.

Even though the book features just one alien invasion and one major space battle, Williams has still managed to capture the essential energy and inventiveness of classic space opera. "The Soap Bubble" is an elaborate first contact tale where the crew of an exploration vessel save their five-year mission from an erosion of morale and social cohesion by packaging their mission reports to Earth as episodes of a *Star Trek*-like TV show. It is a story that allows Williams to explore the psychodramatic urges that drive us, simultaneously making some salient observations on the genre itself. The other space opera – the amusingly-titled "The Jackie Onassis Swamp-Buggy Concerto" – has the crew of a spaceship modify their landing craft to race through the lethal methane atmosphere of a world inhabited by an alien race who communicate through music. This is a world where only the tone-deaf survive.

The book's major SF story is the impressive "A Map of the Mines of Barnath". The brother of a man who disappeared into the enormous mines of Barnath travels to the planet to discover what became of him. The mine administrator offers to take him on a "Grand

Tour," and tells him of the mysterious director of the mines. Each stratum of the mines, built by Races Other Than Human, is a quantum level larger than the one above it, and time moves differently the further down you go. The story is one of the best in the book.

There is more to Williams than science fiction, and about a third of *New Adventures in Sci-Fi* is horror or dark fantasy. "Going Nowhere" explores the haunted empty spaces on the highways crossing Australia and is clearly a rehearsal for his best known story, the Aurealis Award-winning "Passing the Bone" where a murdered father races across eastern Australia, from the opal mines of Coober Pedy to the streets of Sydney, to pass on his inheritance to his young son before his body decays beyond functionality. While it has all of the gruesome humour of a classic *Weird Tales* story, it also has a genuine pathos. Other stories deserving of mention include the eerie "Entre Le Beaux Morts en Vie", where decadent immortals consider the price of their future; "Reluctant Misty & the House on Burden Street", in which a house is more haunting than haunted; and "Atrax" (co-written with Simon Brown), where the fear of spiders nearly kills a shuttle pilot.

New Adventures in Sci-Fi showcases the variety of work that Williams has published in the past decade, and emphasises the increasing depth and maturity of his writing. If there is a feeling that only better lies ahead, it is because of the progression made clear in these pages. Anyone wanting to understand science fiction in Australia in the 1990s needs this book. Highly recommended.

—Jonathan Strahan

Art Reviews by Karen Haber

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The Savage Tales of Solomon Kane is a deluxe package that recalls the glory days of children's books illustrated by N.C. Wyeth and Howard Pyle. Produced in a limited edition by a small British press, this expensive boxed volume may be hard to come by but it's worth the effort, especially for fans of Howard

and/or beautifully produced storybooks. Among its many delights: Colorful endpapers, H.P. Lovecraft's "In Memoriam: Robert Ervin Howard," an engaging foreword by artist Gary Gianni, and the marvelous illustrations of Howard's grimly romantic Puritan hero.

Gianni has made an obvious and delicious homage to golden-age illustrators. Not only are the color plates swell, his black & white drawings, generously salted throughout the book, are even better. They're minia-

tures of marvelous detail that make this reader long for a kinder gentler era when publishers could afford to do this kind of thing more often. For kids of any age, this is a delight for the eye, the hand, and the imagination. A CD of Howard's poetry about Solomon Kane, as well as a spare set of color plates, accompany the book. And if you're left longing for more, inside the box is an ad for a limited edition of cold-cast bronzes based on the book, designed by

Reviews by Karen Haber

Gianni, executed by Randy Bowen.

Wind Child is a cool and beautiful work, filled with delicate surprises. Author Murphy's fantastic tale of the East Wind's strong-willed daughter and her search for love is engaging as it follows traditional fairytale format while taking a few unexpected twists and turns.

The big news here is that illustrators Diane & Leo Dillon have been joined by their son, Lee. His graceful portrait sculptures – appearing as windblown mirror images in the inner margins of each page – punctuate the pale Dillon paintings that accompany the text. The effect recalls the romantic imagery and paired media of Art Nouveau. However, Art Nouveau was never as ethnically inclusive as the art of the Dillons continues to be. Here the artwork – a departure from the Dillons' usual robust use of color – adds an undeniable dimension of richness to the story.

It's a very pleasing package in a melancholy way, with its transparent tints, ethereal scenes, and sense of cool movement. An excellent book to read on a hot day.

King Midas and the Golden Touch features yet another parent-and-child pairing, this time a re-teaming by award-winning illustrator Kinuko Craft and her storytelling daughter, Charlotte. (They also did **Cupid and Psyche**, 1996).

Craft-the-younger draws her authorial inspiration from Nathaniel Hawthorne's retelling of the Greek myth of the king who loved gold too much. She manages, however, to imbue the story with sweet sentiment that focuses on the king's generosity to those

less fortunate than himself, and above all else, his love for his daughter.

Kinuko Craft's delightful art historical references abound, among them a rococo "time traveler" from, perhaps, Watteau's or Gainsborough's studio, and an acknowledged "appropriation" of ancient Anatolian geometric motifs to the medieval palace of King Midas.

This is a good old-fashioned picture book filled with fully realized romantic illustrations that don't stint on color or detail. The charmingly told tale delivers the emotional goods and the fabulous illustrations repay careful attention by the viewer. An appropriately golden glow suffuses the book.

The Collector of Moments, first published in Germany in 1997, is an odd and gentle book whose cryptic images and text may haunt the viewer long after the first reading. Ostensibly, this is an autobiographical tale of a young alienated boy whose world is changed when he sees the work of his neighbor: a mysterious artist named Max, the collector of moments of the title.

Some of the moments Max collects are merely peculiar. Others are evocative and wistful. A few qualify as outright surrealism. They have the quality of half-glimpsed dreams, scenes caught from the corner of one's eye while moving past on a train or boat.

In true surrealist fashion, Buchholz uses incongruity – both in subject and size – to create questions in the viewer's mind: Why is that giant clarinet floating away into the midnight sky? Where did those giant penguins come from? And how did that horse get into the lighthouse? (As surreal questions go, these are certainly preferable to, say, pondering why NATO is bombing Belgrade.) This is a book that repays care-

ful attention. The grayed-out grainy illustrations are dreamlike and soothing.

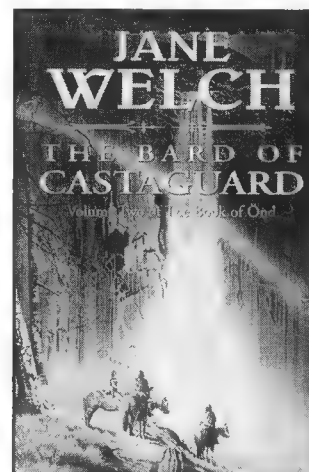
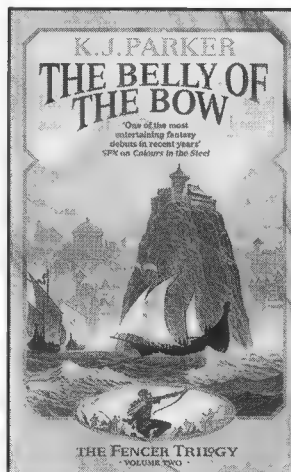
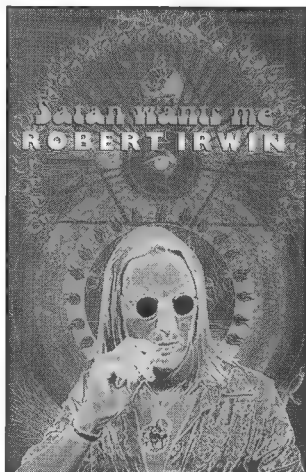
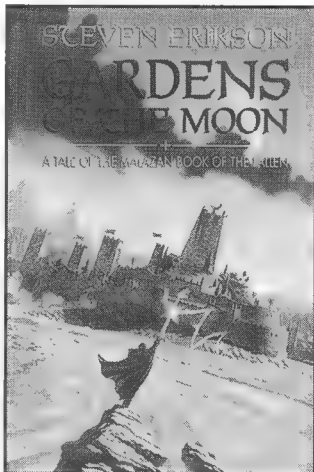
SHORT TAKES

Author David Kirk has built a loyal following based on his cute Miss Spider books. In **Nova's Ark**, he ventures beyond entomologic characters and painted illustrations to render a tale – in digitized images – of Nova, the brave little robot boy who creates an ark of computer friends (yes, Miss Spider makes a cameo appearance) and saves his explorer-father's life. The story is very light, and the emphasis is on image and out-of-this-world color. According to the considerable list of credits on the dedication page, the digital images in the illustrations were rendered by Engineering Animation under David Kirk's direction.

While Kirk's robots manage on occasion to be adorable, they most often seem like stills from a movie. Neither the author nor his team of computer specialists has really solved the problem of total image integration: dimensional illusions and spatial relationships falter, especially in illustrations featuring several characters and/or objects. I wish them better luck in the future: plans for animated films starring both Nova and Miss Spider are reportedly in the works.

Malefic is a collection of dark fantasy paintings by gothic drama king Luis Royo. The Spanish artist's scary sexy work will be familiar to fans of *Heavy Metal* and fantasy paperbacks. His luminescent effects give these otherwise formulaic dark-fantasy/soft porn images a special zing. This is a nicely produced book by graphic novel publisher NBM which provides a few choice observations by the artist. And yes, there is a website (www.nbmpub.com).
–Karen Haber

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Note: This information, unlike the *Locus* main list, is put together by Ian Covell; send corrections to him at 121 Homerton Road, Pallister Park, Middlesbrough, Cleveland TS3 8PN, England. First world editions marked with an asterisk. Comments by Ian Covell.

* Ackroyd, Peter **The Plato Papers** (Chatto & Windus 1-85619-701-8, £12.99, 139pp, hc) Satirical SF novel set in 3700, where the great orator Plato re-interprets our own era using meagre, censored fragments of literature and science.

Aiken, Joan **Black Hearts in Battersea** (Red Fox 0-09-988860-2, £3.99, 251pp, pb) Reissue (Cape 1965) young adult fantasy novel illustrated by Pat Marriott. Book two in the "Alternate England/James III" sequence. Ninth printing.

Aiken, Joan **Cold Shoulder Road** (Red Fox 0-09-955851-3, £3.99, 233pp, pb) Reissue (Cape 1995) young adult fantasy novel. Book nine in the "Alternate England/James III" sequence. Third printing.

Aiken, Joan **The Cuckoo Tree** (Red Fox 0-09-

988870-X, £3.99, 303pp, pb) Reissue (Cape 1971) young adult fantasy novel illustrated by Pat Marriott. Book six in the "Alternate England/James III" sequence. Fourth printing.

Aiken, Joan **Dido and Pa** (Red Fox 0-09-988850-5, £3.99, 314pp, pb) Reissue (Cape 1986) young adult fantasy novel illustrated by Pat Marriott. Book seven in the "Alternate England/James III" sequence. Fifth printing.

Aiken, Joan **Is** (Red Fox 0-09-910921-2, £3.99, 284pp, pb) Reissue (Cape 1992) young adult fantasy novel illustrated by Pat Marriott. Book eight in the "Alternate England/James III" sequence. Fourth printing.

* Aiken, Joan **Limbo Lodge** (Jonathan Cape 0-224-04664-0, £12.99, 220pp, hc, cover by Mark Robertson) Young adult fantasy novel. Book five in the "Alternate England/James III" sequence. Simultaneous with the US (Delacorte as **Dangerous Games**) edition. This ninth-published of the series takes place

between **The Stolen Lake** and **The Cuckoo Tree**.

Aiken, Joan **Night Birds on Nantucket** (Red Fox 0-09-988890-4, £3.99, 202pp, pb) Reissue (Cape 1966) young adult fantasy novel illustrated by Pat Marriott. Book three in the "Alternate England/James III" sequence. Fifth printing.

Aiken, Joan **The Stolen Lake** (Red Fox 0-09-988840-8, £3.99, 318pp, pb) Reissue (Cape 1981) young adult fantasy novel illustrated by Pat Marriott. Book four in the "Alternate England/James III" sequence. Fourth printing.

Aiken, Joan **The Wolves of Willoughby Chase** (Red Fox 0-09-997250-6, £3.99, 192pp, pb) Reissue (Cape 1962) young adult fantasy novel illustrated throughout by Pat Marriott. Book one in the "Alternate England/James III" sequence. 18th printing.

Anonymous, ed. **Myths & Magic: The Complete Fantasy Reference** (Titan 1-84023-059-2, £12.99, 277pp, tp, cover by Bob Eggleton) Reprint (Writer's Digest Books 1998 as **The Writer's Complete Fan-**

tasy Reference) reference work, with an introduction by Terry Brooks. A guide to the history, myths, costumes, crafts, and magics of many cultures. Internally dated February 1999. [First UK edition]

Asprin, Robert **Another Fine Myth** (Little Brown/Orbit 1-85723-805-2, £5.99, 278pp, pb, cover by Fangorn) Reprint (Starblaze 1978) humorous fantasy novel. Book one in the series.

Asprin, Robert **Myth Conceptions** (Little Brown/Orbit 1-85723-804-4, £5.99, 279pp, pb, cover by Fangorn) Reprint (Starblaze 1980) humorous fantasy novel. Book two in the series.

Asprin, Robert **Myth Directions** (Little Brown/Orbit 1-85723-803-6, £5.99, 280pp, pb, cover by Fangorn) **Night Birds on Nantucket and The Cuckoo Tree**. Copyrighted 1986. Reprint (Starblaze 1982) humorous fantasy novel. Book third in the series. **Night Birds on Nantucket and The Cuckoo Tree**. Copyrighted 1986.

Attanasio, A.A. **The Perilous Order** (Hodder & Stoughton 0-340-69629-X, £17.99, 340pp, hc, cover by Mick Van Houten) Reprint (HarperPrism 1998 as **The Wolf and the Crown**) fantasy novel. Copyrighted 1999, suggesting revisions from the original. Book three in the "Arthor" series, after **The Dragon and the Unicorn** and **Arthor**. The still-teenaged Arthor must win the loyalty of his warriors and people. [First UK edition]

Bester, Alfred **The Stars My Destination** (Orion/Millennium 1-85798-814-0, £6.99, x+258pp, tp, cover by Chris Moore) Reprint (Sidgwick & Jackson 1956 as **Tiger! Tiger!**) classic SF novel, with a new Introduction, 'Of Time, and Gully Foyle' by Neil Gaiman. This follows the complete US text.

Blish, James **Cities in Flight** (Orion/Millennium 1-85798-811-6, £6.99, 607pp, tp, cover by John Harris) Reprint (Avon 1970) omnibus of four classic SF novels: **They Shall Have Stars** (1957), **A Life for the Stars** (1962), **Earthman, Come Home** (1955) and **The Triumph of Time** (A Clash of Cymbals) (1958). This has the 1970 afterword.

Brooks, Terry **The Elfstones of Shannara** (Little Brown/Orbit 1-85723-110-4, £6.99, 635pp, pb, cover by Steve Stone) Reissue (Del Rey 1982) fantasy novel.

Brooks, Terry **First King of Shannara** (Little Brown/Orbit 1-85723-655-6, £6.99, 489pp, pb, cover by Steve Stone) Reissue (Del Rey; Legend 1996) fantasy novel.

Brooks, Terry **The Sword of Shannara** (Little Brown/Orbit 1-85723-151-1, £6.99, 726pp, pb, cover by Steve Stone) Reissue (Del Rey 1977) fantasy novel.

Brooks, Terry **The Wishsong of Shannara** (Little Brown/Orbit 1-85723-132-5, £6.99, 498pp, pb, cover by Steve Stone) Reissue (Del Rey 1985) fantasy novel.

* Brown, Eric **The Web: Walkabout** (Orion/Dolphin 1-85881-643-2, £3.50, 112pp, pb) Young-adult SF novella. Book #12 overall in the series written by a number of SF writers.

* Cadigan, Pat **The Web: Avatar** (Orion/Dolphin 1-85881-641-6, £3.50, 99pp, pb) Young-adult SF novella. Book #11 overall in the series written by a number of SF writers.

Clute, John & John Grant **The Encyclopedia of Fantasy** (Little Brown/Orbit 1-85723-893-1, £19.99, xvi+1076pp, tp, cover by Peter Goodfellow) Reprint (Orbit 1997) expanded version of the World Fantasy Award-winning reference. It adds a 26-page "Addenda and Corrigenda" section of amendments and updates to the original edition. The body of the text (including errors) remains unchanged.

* Collins, Wilkie **Miss or Mrs?**, **The Haunted Hotel**, **The Guilty River** (Oxford University Press 0-19-283307-3, £6.99, 361pp, tp, cover by James Holland) Collection of three long tales (the middle a ghost story), edited and with an introduction and notes by Norman Page and Toru Sasaki.

* Costa, Margaret Jull & Annella McDermott, eds. **The Dedalus Book of Spanish Fantasy** (Dedalus 1-873982-18-6, £10.99, 359pp, tp, cover by Antoni Tapies) Original anthology of 35 stories and excerpts edited and newly translated by Costa and McDermott.

Cusick, Richie Tankersley **The Lifeguard** (Scholastic UK 0-590-63738-X, £3.99, 212pp, pb) Reprint (Scholastic 1988) young-adult horror novel.

Darling, Julia **Crocodile Soup** (Transworld/Anchor 1-862-30051-8, £6.99, 351pp, tp, cover by Alan Baker) Reprint (Anchor UK 1998) literary lesbian novel with light fantasy elements.

Delany, Samuel R. **Babel-17** (Orion/Millennium 1-85798-805-1, £6.99, 193pp, tp, cover by Chris Moore) Reprint (Ace 1966) SF novel. Co-Winner of the 1966 Nebula Award.

Dick, Philip K. **Do Androids Dream of Electric Sheep?** (Orion/Millennium 1-85798-813-2, £6.99, 210pp, tp, cover by Chris Moore) Reprint (Doubleday 1968) SF novel. Simultaneous with the mass market paperback.

Dick, Philip K. **Do Androids Dream of Electric Sheep?**, filmed as **Blade Runner** (Orion/Millennium 1-85798-812-4, £5.99, 210pp, pb) Reprint (Doubleday 1968 as **Do Androids Dream of Electric Sheep?**) SF novel. Simultaneous with the trade paperback.

Douglass, Sara **Starman** (HarperCollins/Voyager 0-00-651108-2, £6.99, xvi+733pp, pb, cover by Shaun Tan) Reprint (HarperCollins Australia 1996) fantasy novel. Book three of "The Axis Trilogy". [First UK edition]

Eddings, David **Domes of Fire** (HarperCollins/Voyager 0-586-21313-9, £6.99, 584pp, pb, cover by Geoff Taylor) Reissue (HarperCollins UK 1992) fantasy novel. Book one of "The Tamuli". Fifth printing.

Eddings, David **The Hidden City** (HarperCollins/Voyager 0-586-21317-1, £6.99, 616pp, pb, cover by Geoff Taylor) Reprint (HarperCollins UK 1994) fantasy novel. Book three of "The Tamuli". Fourth printing.

Eddings, David **The Shining Ones** (HarperCollins/Voyager 0-586-21316-3, £6.99, 608pp, pb, cover by Geoff Taylor) Reprint (Del Rey; HarperCollins UK 1993) fantasy novel. Book two of "The Tamuli". Fourth printing.

* Edwards, Graham **Stone & Sky** (HarperCollins/Voyager 0-00-651070-1, £5.99, 357pp, pb, cover by Les Edwards) Fantasy novel. Book one of "The Stone Trilogy". The eruption of Krakatoa hurls two humans and the last dragon on Earth into Stone, an other-world inhabited by stone-age humans and the mysterious Ypoth.

* Erikson, Steven **Gardens of the Moon** (Transworld/Bantam 0-593-04470-3, £9.99, xiv+523pp, tp, cover by Chris Moore) Epic fantasy novel, first in the "Malazan Book of the Fallen" series about a predatory Empress, an empire exhausted by decades of war, and the discontent of gods.

Feist, Raymond E. **Shards of a Broken Crown** (HarperCollins/Voyager 0-00-648348-8, £6.99, xiv+498pp, pb, cover by Geoff Taylor) Reprint (Avon Eos 1998) fantasy novel, volume four in the "Serpentwar" saga.

Glass, Joseph **Eyes** (Pan 0-330-35379-9, £5.99, 405pp, pb) Reprint (Villard 1998) fantasy mystery of a criminal psychiatrist with second sight. Volume one in the "Susan Shader" series.

* Grimwood, Jon Courtenay **reMix** (Simon & Schuster UK/Earthlight 0-671-02222-9, £6.99, 360pp, tp) SF novel, set in a world where a virus is eating all the steel and the Fourth Reich is besieging Paris.

Haggard, H. Rider **Allan and The Ice-Gods** (Pulp Fictions UK 1-902058-11-9, £4.99, xii+287pp, tp, cover by Bezzina) Reprint (Hutchinson 1927) fantasy novel. Includes an introduction by David Pringle.

In the "Allan Quatermain" series.

* Harbinson, W.A. **Resurrection: Projekt Saucer: Book Five** (Hodder & Stoughton 0-340-71543-X, £17.99, 500pp, hc, cover by Mark Harrison) SF novel, last in the series. Humanity rebels against the slavery of the UFOs and their cyborgs.

Harman, Andrew **The Deity Dozen** (Little Brown/Orbit 1-85723-855-9, £4.99, 326pp, pb, cover by Mick Posen) Reprint (Legend 1996) humorous fantasy novel. Book two in the "666" series.

Harman, Andrew **Fahrenheit 666** (Little Brown/Orbit 1-85723-854-0, £4.99, 307pp, pb, cover by Mick Posen) Reprint (Legend 1995) humorous fantasy novel. Book one in the "666" series.

Harman, Andrew **A Midsummer's Night Gene** (Little Brown/Orbit 1-85723-853-2, £4.99, 359pp, pb, cover by Mick Posen) Reprint (Legend 1997) humorous fantasy novel.

Harman, Andrew **The Scrying Game** (Little Brown/Orbit 1-85723-587-8, £4.99, 296pp, pb, cover by Mick Posen) Reprint (Legend 1996) humorous fantasy novel.

Herbert, James **The Dark** (Pan 0-330-37620-9, £5.99, 439pp, pb) Reprint (NEL 1980) horror novel.

Herbert, James **Fluke** (Pan 0-330-37617-9, £4.99, 215pp, pb) Reprint (NEL 1977) fantasy novel.

Herbert, James **The Fog** (Pan 0-330-37615-2, £5.99, 345pp, pb) Reprint (NEL 1975) horror novel.

Herbert, James **The Magic Cottage** (Pan 0-330-37625-X, £5.99, 394pp, pb) Reprint (Hodder & Stoughton 1986) ghost novel.

* Herbert, James **Others** (Macmillan UK 0-333-76117-0, £16.99, 504pp, hc) Horror novel. A trade paperback (export only) edition (-76136-7, £10.99) was announced but not seen.

* Herbert, James **Others** (Macmillan UK 0-333-78064-7, £10.99, 504pp, hc) Horror novel. This special "small-sized" hardback is labelled a "Special Travellers' Edition" and is available only in UK airports. It has the feel and appearance of a book club edition.

Herbert, James **The Rats** (Pan 0-330-37614-4, £5.99, 197pp, pb) Reprint (NEL 1974) horror novel.

Herbert, James **Shrine** (Pan 0-330-37622-5, £5.99, 534pp, pb) Reprint (NEL 1983) horror novel.

Hoh, Diane **Funhouse** (Scholastic UK 0-590-63739-8, £3.99, 163pp, pb) Reissue (Scholastic 1990) young-adult horror novel.

Holt, Tom **Wish You Were Here** (Little Brown/Orbit 1-85723-687-4, £5.99, 346pp, pb, cover by Paul Cemmick) Reprint (Orbit 1998) humorous fantasy novel.

* Irwin, Robert **Satan Wants Me** (Dedalus 1-873982-34-8, £14.99, 320pp, hc, cover by David Bird) Literary novel with fantasy elements of sex and satanism in the 1960s.

Jarvis, Robin **The Fatal Strand** (Collins 0-00-675014-1, £5.99, 512pp, pb) Reprint (Collins 1998) young-adult fantasy novel. Book three of the "Tales from the Wyrd Museum" trilogy.

Johnston, Paul **The Bone Yard** (Hodder Headline/NEL 0-340-69493-9, £5.99, 297pp, pb) Reprint (Hodder & Stoughton 1998) serial-murder thriller set in the Glasgow of 2022. Second in the "Dalrymple" series after the award-winning **Body Politic**.

King, Stephen **Different Seasons** (Warner UK 0-7515-2567-7, £6.99, 560pp, pb) Reprint (Viking 1982) original SF/fantasy/horror collection. A film tie-in edition, cover-titled **Apt Pupil**, with the actual title only used inside.

* King, Stephen **The Girl Who Loved Tom Gordon** (Hodder & Stoughton 0-340-76558-5, £12.99, 216pp,

British Books

hc, cover by Colin Thomas) Associational novel of a nine-year-old girl lost in the woods, sustained by the words of Tom Gordon, a baseball player. A trade paperback edition (-76560-7, £8.99) is also available.

Knox, Elizabeth **The Vintner's Luck** (Chatto & Windus 0-701-16863-3, £10.00, 241pp, tp) Reprint (Farrar Straus Giroux 1998) literary fantasy novel of a 19th century man's tragic, decades-long relationship with an angel. [First UK edition]

* Lawrence, Louise **The Crowlings** (Collins 0-00-185726-6, £9.99, 239pp, hc, cover by David Wyatt) Young adult SF novel. Marriage between an American immigrant and a native inhabitant of an unnamed planet heightens tensions between the groups.

* Le Guin, Ursula K. **Tales of the Catwings** (Penguin/Puffin UK 0-14-130040-X, £4.99, 89pp, tp, cover by S.D. Schindler) Young-adult omnibus of the first two "Catwings" books, illustrated by S.D. Schindler.

* Leonard, Paul **Doctor Who: Revolution Man** (BBC Books 0-563-55570-X, £4.99, 251pp, pb) Novelization based on the TV series.

Leroux, Lise **One Hand Clapping** (Penguin UK 0-14-026748-4, £6.99, 341pp, tp) Reprint (Viking UK 1998) literary SF novel. A woman decides to become a surrogate mother for body parts.

Lovecraft, H.P. **Crawling Chaos** (Creation Press 1-871592-72-0, £11.95, 256pp, tp, cover by Robert Taylor) Reprint (Creation Press 1993 as **Crawling Chaos: Selected Works 1920-1935**) collection of 22 of Lovecraft's stories, with an introduction by Colin Wilson. Revised from the original by dropping the editor's note and four stories, and adding three. A quality large-size paperback, issued in 1997 but not seen until now.

Lovegrove, James **Days** (Orion/Millennium 0-75380-228-7, £5.99, 329pp, pb, cover by Jon Gray) Reprint (Phoenix 1997) SF/dark fantasy satire.

* Mark, Jan **The Eclipse of the Century** (Scholastic UK 0-590-54467-5, £14.99, 442pp, hc) Young-adult millennial fantasy novel. A near-death experience leads Keith Chapman to the heart of Asia and an encounter 'under a black sun at the end of a thousand years'.

McCaffrey, Anne **Dinosaur Planet II: Survivors** (Little Brown/Orbit 1-85723-089-2, £5.99, 281pp, pb, cover by Mark Salwowski) Reissue (Ballantine Del Rey 1984 as **Dinosaur Planet Survivors**) SF novel. Book 2 of the "Ireta" series.

* Mezrich, Ben **The X-Files: Skin** (HarperCollins/Voyager 0-00-224639-2, £16.99, 261pp, hc) Novelization based on the TV series. Simultaneous with the US (HarperCollins) edition.

* Miles, Lawrence **Dead Romance** (Virgin/New Adventures 0-426-20532-4, £5.99, 294pp, pb, cover by David Wyatt) SF novelization, "Doctor Who" without the Doctor. Book 19 in the "Bernice Summerfield" series.

Mosley, Walter **Blue Light** (Serpent's Tail 1-85242-611-X, £9.99, 296pp, tp, cover by Stanley Donwood) Reprint (Little, Brown 1998) SF novel. A blue light transforms those it strikes on Earth in the 1960s. [First UK edition]

* Parker, K.J. **The Belly of the Bow** (Little Brown/Orbit 1-85723-756-0, £10.99, 442pp, tp, cover by Mick Van Houton) Fantasy novel, second in the "Fencer" trilogy after **Colours in the Steel**. Bardas Loredan, fencer-at-law turned bowmaker, faces murderous sibling rivalry and an invasion of his new home.

* Pelevin, Victor **The Clay Machine-Gun** (Faber and Faber/Harbord Publishing 0-571-19406-0, £9.99, x+335pp, tp, cover by Victor Pelevin) Literary fantasy novel. Translated by Andrew Bromfield from the original Russian **Chapaev i Pustota** (1996).

Pelevin, Victor **The Life of Insects** (Faber and Faber 0-571-19405-2, £6.99, 176pp, tp) Reprint (Harbord 1996) literary fantasy novel of a nightmarish future Russia where characters are simultaneously real people and actual insects. Translated from the Russian by Andrew Bromfield.

* Pewsey, Elizabeth **The Hand of Doume** (Orion/Dolphin 1-85881-545-2, £4.50, 150pp, pb, cover by Ted Dewan) Humorous young-adult fantasy novel.

* Pullman, Philip **I Was a Rat!...or The Scarlet Slip-pers** (Transworld/Doubleday 0-385-40979-6, £10.99, 175pp, hc, cover by Peter Bailey) Young-adult satirical fantasy novel about Cinderella's attendant and how the media sanctifies royalty.

Rice, Anne **Pandora** (Arrow 0-09-927108-7, £5.99, 406pp, pb, cover by Holly Warburton) Reprint (Knopf 1998) dark fantasy novel in the "New Tales of the Vampires"; book six overall in "The Vampire Chronicles".

Rice, Anne **Vittorio, the Vampire** (Chatto & Windus 0-7011-6736-X, £12.99, 292pp, hc) Reprint (Knopf 1999) dark fantasy novel. Book seven overall in "The Vampire Chronicles", and second in the "New Tales of the Vampires". [First UK edition]

* Robinson, Kim Stanley **The Martians** (HarperCollins/Voyager 0-00-225358-5, £17.99, 400pp, hc, cover by Peter Elson) Mostly original SF collection in the Mars series, including Martian mythology, poetry, alternative scenarios, and outtakes from the trilogy.

Rovin, Jeff **Vespers** (Hodder Headline 0-7472-6084-2, £5.99, 408pp, pb) Reprint (St. Martin's 1998) horror novel. [First UK edition]

* Rushdie, Salman **The Ground Beneath Her Feet** (Jonathan Cape 0-224-04419-2, £18.00, 575pp, hc) Literary fantasy novel of dissonance and harmony, lies and lyres, set in an alternate reality. A singer lost to an earthquake, and love beyond death. A variation on the Orpheus legend.

* Rushdie, Salman **The Screenplay of Midnight's Children** (Vintage UK 0-099-26849-3, £7.99, 308pp, tp) Associational item: the unproduced five-part screenplay adapted from his novel. Filming of the intended serial was stopped when Sri Lanka abruptly withdrew permission.

Sarban **The Doll Maker and Other Tales of the Uncanny** (Tartarus Press 1-872621-41-4, £25.00, 227pp, hc) Reprint (Peter Davies 1953) collection of the title novel and two stories, with a new afterword by Mark Valentine. Available from 5 Birch Terrace, Hanging-birch Lane, Horam, East Sussex TN21 0PA.

* Scott, Martin **Thraxas** (Little Brown/Orbit 1-85723-729-3, £5.99, 220pp, pb, cover by Julian Gibson) Humorous fantasy hard-boiled detective novel, first in a series. Thraxas - ex-soldier, failed sorcerer, and epic drinker - works amid the dark streets and darker magics of a corrupt city. A first novel.

Smith, Sinclair **Dream Date** (Scholastic UK 0-590-11367-4, £3.50, 213pp, pb) Reissue (Scholastic 1993) young-adult horror novel. A "Point Horror" book.

Spedding, Alison **The Streets of the City** (HarperCollins/Voyager 0-04-440148-5, £5.99, xiv+338pp, pb, cover by Mick Posen) Reprint (Unwin 1988 as by Spedding) fantasy novel. Last in the trilogy "A Walk in the Dark".

* Stackpole, Michael A. **Star Wars: X-Wing Book Eight: Isard's Revenge** (Transworld/Bantam 0-553-50688-9, £5.99, 336pp, pb, cover by P. Youll) **Star Wars** novelisation. Simultaneous with the US (Bantam Spectra) edition.

Stine, R.L. **The Boyfriend** (Scholastic UK 0-590-11368-2, £3.50, 165pp, pb) Reissue (Scholastic 1990) young-adult horror novel. A "Point Horror" book.

Stine, R.L. **The Dead Girlfriend** (Scholastic UK 0-590-11369-0, £3.50, 182pp, pb) Reissue (Scholastic 1993) young-adult horror novel. A "Point Horror"

book.

Taylor, Roger **Caddoran** (Hodder Headline 0-7472-5898-8, £5.99, 408pp, pb, cover by Mark Harrison) Reprint (Headline 1998) fantasy novel.

* Temperley, Alan **Huntress of the Sea** (Scholastic Press UK 0-590-54334-2, £4.99, 157pp, tp) Young-adult fantasy novel of memory and merfolk: a vanished father returns from the sea after seven years absence.

Tepper, Sheri S. **Six Moon Dance** (HarperCollins/Voyager 0-00-651187-2, £6.99, 454pp, pb, cover by Jeff Potter) Reprint (Avon Eos 1998) SF novel. The colony planet Newholme is not what it seems in this complex story of gender reversal and hidden agendas. [First UK edition]

Tilley, Patrick **Fade-Out** (Little Brown/Orbit 1-85723-828-1, £6.99, 541pp, pb) Reprint (Hodder & Stoughton 1975) SF novel. This is the revised edition of 1987.

Tolkien, J.R.R. **The Two Towers** (HarperCollins UK 0-261-10236-2, £6.99, x+449pp, pb, cover by Geoff Taylor) Reprint (Allen & Unwin 1954) fantasy novel.

Turtledove, Harry A **World of Difference** (Hodder Headline/NEL 0-340-71271-6, £5.99, 308pp, pb) Reprint (Del Rey 1990) SF novel.

Verne, Jules **Dropped from the Clouds** (Pulp Fictions UK 1-902058-13-5, £4.99, xii+vi+240pp, tp) Reprint (Shepard 1874 as **Shipwrecked in the Air**) SF novel. Second book in The "Mysterious Island" trilogy. Originally published in French (1874-75). New introduction by David Pringle.

Wallace, Edgar **The Green Rust** (Pulp Fictions UK 1-902058-10-0, £4.99, xi+255pp, tp, cover by Bob Covington) Reprint (Ward, Lock 1919) SF thriller, with an introduction by David Pringle. Available from PO Box 144, Polegate, East Sussex BN26 6NW.

* Welch, Jane **The Bard of Castaguard** (Simon & Schuster UK/Earthlight 0-671-03391-3, £5.99, 529pp, pb, cover by Geoff Taylor) Fantasy novel, sequel to **The Lament of Abalone**. Second volume of "The Book of Ond".

Wilkins, Kim **The Infernal** (Orion 0-75282-167-9, £5.99, 478pp, pb, cover by Stuart Knowles) Reprint (Random House Australia 1997) dark fantasy novel of reincarnation and a satanic pact. Winner of the Australian Aurealis awards for both best fantasy and best horror novel of 1997. [First UK edition]

Wilson, Robert Charles **Darwinia** (Orion/Millennium 1-85798-815-9, £5.99, 320pp, pb, cover by Jim Burns) Reprint (Tor 1998) SF novel of an alternate 20th century in which Europe has been replaced by Darwinia, a land of jungles and monsters. [First UK edition]

April 1999		Year to Date	
SF Novels	6	SF Novels	20
Fantasy Novels	11	Fantasy Novels	43
Horror Novels	5	Horror Novels	7
Anthologies	1	Anthologies	1
Collections	1	Collections	4
Reference	1	Reference	3
History/Criticism	0	History/Criticism	1
Media Related	4	Media Related	13
Young Adult	8	Young Adult	14
SF	3	SF	5
Fantasy	5	Fantasy	7
Horror	0	Horror	2
Other	0	Other	0
Omnibus	1	Omnibus	2
Art/Humour	0	Art/Humour	0
Miscellaneous	3	Miscellaneous	6
Total New:	341	Total New:	115
Reprints & Reissues:	61	Reprints & Reissues	108
Total:	102	Total:	223

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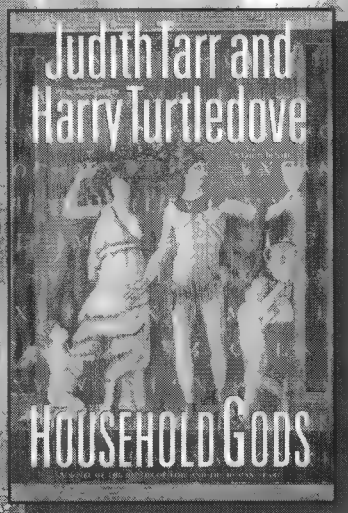
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Locus Bestsellers

	Months on list	Last month		Months on list	Last month
HARDCOVERS			MEDIA-RELATED		
1) Soul of the Fire , Terry Goodkind (Tor)	1	-	1) Star Wars X-Wing: Isard's Revenge , Michael A. Stackpole (Bantam Spectra)	1	-
2) Enchantment , Orson Scott Card (Del Rey)	1	-	2) Star Trek, the Next Generation: Dyson Sphere , Zebrowski & Pellegrino (Pocket)	1	-
3) Mad Ship , Robin Hobb (Bantam Spectra)	1	-	3) Star Trek: Spectre , Shatner & Reeves-Stevens (Pocket)	1	-
4) Foundation's Triumph , David Brin (HarperPrism)	1	-	4) Star Trek: Dark Victory , Shatner & Reeves-Stevens (Pocket)	1	-
5) A Deepness in the Sky , Vernor Vinge (Tor)	3	3	5) Star Wars X-Wing: Solo Command , Aaron Allston (Bantam Spectra)	3	2
6) A Clash of Kings , George R.R. Martin (Bantam Spectra)	3	1			
7) Water Sleeps , Glen Cook (Tor)	2	4	GAMING-RELATED		
8) Rainbow Mars , Larry Niven (Tor)	3	2	1) Battletech: Threads of Ambition , Loren L. Coleman (Roc)	1	-
9) Into the Darkness , Harry Turtledove (Tor)	1	-	2) Forgotten Realms: The Glass Prison , Monte Cook (TSR)	1	-
10) Singer From the Sea , Sheri S. Tepper (Avon Eos)	1	-	3) Magic, the Gathering: Time Streams , J. Robert King (TSR/Wizards of the Coast)	1	-
PAPERBACKS			4) DragonLance: The Rose and the Skull , Jeff Crook (TSR)	2	4
1) Six Moon Dance , Sheri S. Tepper (Avon Eos)	1	-	5) Ravenloft: Spectre of the Black Rose , Lowder & Whitney-Robinson (TSR)	2	2
2) Komarr , Lois McMaster Bujold (Baen)	1	-			
3) Against the Tide of Years , S.M. Stirling (Roc)	1	-	For hardcovers, Terry Goodkind's latest took a commanding lead in its first month. The new runner-up is The Girl Who Loved Tom Gordon by Stephen King (Scribner). There were 75 nominees, just down from last month's 76.		
4) Werehunter , Mercedes Lackey (Baen)	1	-	In paperbacks, the top six books dominated the lists, with points especially close for the top three (for a while, there was a near-tie for #1). We had no new runner-up, and nominees were down to 95, after last month's 114.		
5) Shards of a Broken Crown , Raymond E. Feist (Avon Eos)	2	1	Mary Doria Russell still has two titles on the trade paperback list, and The Mists of Avalon is back yet again, tied for #5. We had 85 nominees, to just 69 last month.		
6) Foundation and Chaos , Greg Bear (HarperPrism)	1	-	Star Wars and Star Trek fought it out for media books, knocking other series titles off the list, but the new runner-up is Buffy the Vampire Slayer: Visitors , by Gilman & Sherman (Pocket Archway). We had 33 nominees, down from 44.		
7) Newton's Cannon , J. Gregory Keyes (Del Rey)	1	-	The latest Battletech book dominated gaming-related titles. Nominees: 25, up from 20.		
8) The White Order , L.E. Modesitt, Jr. (Tor)	1	-			
9) The Quartered Sea , Tanya Huff (DAW)	1	-			
10) To Say Nothing of the Dog , Connie Willis (Bantam Spectra)	3	-			
TRADE PAPERBACKS					
1) A Calculus of Angels , J. Gregory Keyes (Del Rey)	2	3			
2) The Sparrow , Mary Doria Russell (Fawcett Columbine)	13	3			
3) The Wild Swans , Peg Kerr (Warner Aspect)	1	-			
4) Children of God , Mary Doria Russell (Fawcett Columbine)	3	3			
5) The Mists of Avalon , Marion Zimmer Bradley (Del Rey)	45	-			
* Really, Really, Really, Really Weird Stories , John Shirley (Nightshade)	1	-			

Compiled with data from: Adventures in Crime & Space (TX), Basilisk Dreams (Canada), Bookshop Santa Cruz (CA), The Booksmith (CA), Borders Bookstores (USA), A Clean Well-Lighted Place for Books (CA), Dangerous Visions (CA), DreamHaven (MN), Future Fantasy (CA), Gene's (PA), Heroes & Dragons (CO), J.J. Perry's (CA), Lone Star (TX), Merchant of Venus (NE), Media Play/On Cue (MN), Mysterious Galaxy (CA), Pages for All Ages (IL), Regulator (NC), St. Mark's (NY), Slow Glass (Australia), Space-Crime Continuum (MA), The Stars Our Destination (IL), Toadstool (2 in NH), Totem Bookshop (WA), Uncle Hugo's (MN), University Bookstore (WA), White Dwarf (Canada), Mark V. Ziesing (CA). Data period: April 1999.

The Conqueror's Child, Suzy McKee Charnas (Tor 6/99) Events come full circle in this finale to the "Holdfast" series begun in the powerful dystopian novel *Walk to the End of the World*. Women take over the Holdfast and the men who once ruled them, but one woman fears for her adopted son in a world where his only choices are to be alien or slave.

The Divinity Student, Michael Cisco (Buzzcity Press 6/99) Elegant surrealism suffuses this first novel of a student seeking enlightenment, literally stuffed full of text, and employed in dissecting brains for forbidden words. Aptly illustrated by the weird collages by Harry O. Morris.

Dark Cities Underground, Lisa Goldstein (Tor 6/99) Myths and archetypes reaching back to Ancient Egypt are linked to prosaic Oakland, CA through a mysterious underground world in this magical contemporary fantasy about a man who, as a boy, played in those realms, and gave his mother stories for her children's fantasy books, leaving him with some serious issues – and real magic – to deal with when a writer comes digging up the past.

Year's Best SF 4, edited by David G. Hartwell (HarperPrism 6/99) This strictly-SF year's best anthology weighs in with 20 stories by authors including Bruce Sterling, David Brin, and Nancy Kress.

Centaurus: The Best of Australian Science Fiction, David G. Hartwell & Damien Broderick (Tor 6/99) For those without access to some of the recent anthologies published in Australia, this US-published overview anthology is an opportunity to check out the recent burgeoning of SF in Australia. The roster of serious SF contenders includes Terry Dowling, Greg Egan, George Turner, and Cherry Wilder.

The Savage Tales of Solomon Kane, Robert E.

New & Notable

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What Ho, Magic!, Tanya Huff (Meisha Merlin 3/99) Huff's first collection presents fifteen stories of SF, fantasy, and horror, all infused with Huff's vivid characters, entertaining action, and wry humor. Four stories are from the "Blood" series, a must for fans of the vampire mysteries featuring Vicki Nelson and Henry Fitzroy.

The Terrorists of Irustan, Louise Marley (Ace 6/99) Repressed women on a harsh mining planet settled by Moslems use the only means they have to stop abusive men – medical knowledge, forbidden to males. A sharp-edged dystopia with a Feminist edge.

Souls in the Great Machine, Sean McMullen (Tor 6/99) Australia in the 40th century provides the backdrop for this complex adventure set in a dehumanizing, low-tech culture where calculators are made up of humans, and ancient orbital satellites threaten to bring a new ice age. Reworked from two earlier Australian small-press novels, *Voices in the Light* and *Mirrorsun Rising*.

The SFWA Grand Masters, Volume 1, Frederik Pohl (Tor 6/99) See why SFWA named these writers "Grand Masters" in this new series of three anthologies honoring some of SF's greatest. This first volume brings together several stories each from Robert A. Heinlein, Jack Williamson, Clifford D. Simak, L. Sprague de Camp, and Fritz Leiber.

Harry Potter and the Chamber of Secrets, J.K. Rowling (Scholastic Press 6/99) The first "Harry Potter" novel launched the hottest new YA fantasy series around, and now the second book is out for all those frantic US fans. Harry's second-year adventures at Hogwarts School for Witchcraft and Wizardry are as entertaining as his first, good reading for both kids and adults.

Far Horizons, edited by Robert Silverberg (Avon Eos 6/99) The SF complement to *Legends*, this anthology brings all-new novelettes and novellas by eleven noted authors writing in their best-known worlds and series, including David Brin's "Uplift" universe, Ursula K. Le Guin's "The Ekumen", Frederik Pohl's "Heechee", Dan Simmons's "Hyperion Cantos", and Orson Scott Card's "Ender".

Cryptonomicon, Neal Stephenson (Avon 6/99) Exuberant, Pynchonesque novel of cryptographers in WWII, and their descendants in the present fighting their own battle to keep information free on the computer nets. A potent thriller with creative prose and just a hint of SF.

A Good Old-Fashioned Future, Bruce Stirling (Bantam Spectra 6/99) A collection of seven recent stories by a critically acclaimed author on the cutting edge of science fiction. Includes several award-winning stories.

Down There in Darkness, George Turner (Tor 5/99) Turner's final SF novel, a sequel of sorts to *The Destiny Makers*, ties together the harsh world of Turner's early novels with the more optimistic future of *Genetic Soldier* as it chronicles the destruction and eventual rebirth of human civilization. An important final addition to Turner's body of work, and uncompromising SF.

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- 2) **Foundation's Triumph**, David Brin (HarperPrism)
- 3) **Enchantment**, Orson Scott Card (Del Rey)
- 4) **Mad Ship**, Robin Hobb (Bantam Spectra)
- 5) **A Clash of Kings**, George R.R. Martin (Bantam Spectra)
- 6) **The Black Swan**, Mercedes Lackey (DAW)
- 7) **The Path of Daggers**, Robert Jordan (Tor)
- 8) **Marlfox**, Brian Jacques (Philomel)
- 9) **The Demon Apostle**, R. A. Salvatore (Del Rey)
- 10) **The Burning Stone**, Kate Elliott (DAW)

PAPERBACKS

- 1) **Shards of a Broken Crown**, Raymond E. Feist (Avon Eos)
- 2) **Foundation and Chaos**, Greg Bear (HarperPrism)
- 3) **The White Order**, L.E. Modesitt, Jr. (Tor)
- 4) **Werhunter**, Mercedes Lackey (Baen)
- 5) **Against the Tide of Years**, S.M. Stirling (Roc)
- 6) **Komarr**, Lois McMaster Bujold (Baen)
- 7) **The Hobbit**, J.R.R. Tolkien (Ballantine)
- 8) **Fahrenheit 451**, Ray Bradbury (Del Rey)
- 9) **The Runelords**, David Farland (Tor)
- 10) **Redwall**, Brian Jacques (Ace)

TRADE PAPERBACKS

- 1) **The Sparrow**, Mary Doria Russell (Fawcett Columbine)
- 2) **The Mists of Avalon**, Marion Z. Bradley (Del Rey)
- 3) **Alas Babylon**, Pat Frank (HarperPerennial)
- 4) **Children of God**, Mary Doria Russell (Fawcett Columbine)
- 5) **The Hobbit**, J.R.R. Tolkien (Houghton Mifflin)

MEDIA-RELATED

- 1) **Star Wars X-Wing: Isard's Revenge**, Michael A. Stackpole (Bantam Spectra)
- 2) **Star Trek: Spectre**, Shatner & Reeves-Stevens (Pocket)
- 3) **Star Trek: Dark Victory**, Shatner & Reeves-Stevens (Pocket)
- 4) **X-Files: Skin**, Ben Mezrich (HarperEntertainment)
- 5) **Star Trek, the Next Generation: Dyson Sphere**, Zebrowski & Pellegrino (Pocket)

GAMING-RELATED

- 1) **Forgotten Realms: The Glass Prison**, Monte Cook (TSR)
- 2) **DragonLance: The Soulforged**, Margaret Weis (TSR)
- 3) **Magic the Gathering: Time Streams**, J. Robert King (TSR/Wizards of the Coast)
- 4) **Forgotten Realms: Evermeet, Island of Elves**, Elaine Cunningham (TSR)
- 5) **Ravenloft: Spectre of the Black Rose**, Lowder & Whitney-Robinson (TSR)

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- 4) **The Path of Daggers**, Robert Jordan (Tor)
- 5) **The Black Swan**, Mercedes Lackey (DAW)
- 6) **The Ultimate Hitchhiker's Guide**, Douglas Adams (Random House Value)
- 7) **The Burning Stone**, Kate Elliott (DAW)
- 8) **Mad Ship**, Robin Hobb (Bantam Spectra)
- 9) **Nimisha's Ship**, Anne McCaffrey (Del Rey)
- 10) **Enchantment**, Orson Scott Card (Del Rey)

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- 1) **Shards of a Broken Crown**, Raymond E. Feist (Avon Eos)
- 2) **Werhunter**, Mercedes Lackey (Baen)
- 3) **The White Order**, L.E. Modesitt, Jr. (Tor)
- 4) **Polgara the Sorceress**, Eddings & Eddings (Del Rey)
- 5) **Foundation and Chaos**, Greg Bear (HarperPrism)
- 6) **Komarr**, Lois McMaster Bujold (Baen)
- 7) **Wizard's First Rule**, Terry Goodkind (Tor)
- 8) **Temple of the Winds**, Terry Goodkind (Tor)
- 9) **The Barbed Coil**, J. V. Jones (Warner Aspect)
- 10) **The Runelords**, David Farland (Tor)

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- 1) **The Mists of Avalon**, Marion Z. Bradley (Del Rey)
- 2) **Lady of Avalon**, Marion Zimmer Bradley (Roc)
- 3) **The Jackal of Nar**, John Marco (Bantam Spectra)
- 4) **Forest House**, Marion Zimmer Bradley (Roc)
- 5) **The Best of H.P. Lovecraft: Bloodcurdling Tales of Horror and the Macabre**, H.P. Lovecraft (Del Rey)

MEDIA-RELATED

- 1) **Star Wars X-Wing: Isard's Revenge**, Michael A. Stackpole (Bantam Spectra)
- 2) **Star Trek, the Next Generation: Dyson Sphere**, Zebrowski & Pellegrino (Pocket)
- 3) **Star Trek: Spectre**, Shatner & Reeves-Stevens (Pocket)
- 4) **Star Trek: Dark Victory**, Shatner & Reeves-Stevens (Pocket)
- 5) **Star Wars X-Wing: Solo Command**, Aaron Allston (Bantam Spectra)

GAMING-RELATED

- 1) **Forgotten Realms: The Glass Prison**, Monte Cook (TSR)
- 2) **Forgotten Realms: Evermeet, Island of Elves**, Elaine Cunningham (TSR)
- 3) **Ravenloft: Spectre of the Black Rose**, Lowder & Whitney-Robinson (TSR)
- 4) **Battletech: Threads of Ambition**, Loren L. Coleman (Roc)
- 5) **DragonLance: The Rose and the Skull**, Jeff Crook (TSR)

Amazon.com

HARDCOVERS

- 1) **Soul of the Fire**, Terry Goodkind (Tor)
- 2) **Mad Ship**, Robin Hobb (Bantam Spectra)
- 3) **A Clash of Kings**, George R.R. Martin (Bantam Spectra)
- 4) **Enchantment**, Orson Scott Card (Del Rey)
- 5) **The Path of Daggers**, Robert Jordan (Tor)
- 6) **A Deepness in the Sky**, Vernor Vinge (Tor)
- 7) **Water Sleeps**, Glen Cook (Tor)
- 8) **Cavern of Black Ice**, J.V. Jones (Warner Aspect)
- 9) **The Princess Bride**, William Goldman (Ballantine)
- 10) **The Burning Stone**, Kate Elliott (DAW)

PAPERBACKS

- 1) **The Hobbit and The Complete Lord of the Rings**, J.R.R. Tolkien (Ballantine)
- 2) **Snow Crash**, Neal Stephenson (Bantam Spectra)
- 3) **Neuromancer**, William Gibson (Ace)
- 4) **Shards of a Broken Crown**, Raymond E. Feist (Avon Eos)
- 5) **Komarr**, Lois McMaster Bujold (Baen)
- 6) **Against the Tide of Years**, S.M. Stirling (Roc)
- 7) **Werhunter**, Mercedes Lackey (Baen)
- 8) **Foundation and Chaos**, Greg Bear (HarperPrism)
- 9) **Ender's Game**, Orson Scott Card (Tor)
- 10) **A Game of Thrones**, George R.R. Martin (Bantam Spectra)

TRADE PAPERBACKS

- 1) **Children of God**, Mary Doria Russell (Fawcett Columbine)
- 2) **The Sparrow**, Mary Doria Russell (Fawcett Columbine)
- 3) **Riddle-Master**, Patricia A. McKillip (Ace)
- 4) **The Mists of Avalon**, Marion Zimmer Bradley (Del Rey)
- 5) **Do Androids Dream of Electric Sheep?** Philip K. Dick (Del Rey)

MEDIA-RELATED

- 1) **Star Trek: Dark Victory**, Shatner & Reeves-Stevens (Pocket)
- 2) **Star Wars X-Wing: Isard's Revenge**, Michael A. Stackpole (Bantam Spectra)
- 3) **The Star Wars Encyclopedia**, Stephen J. Sansweet (Del Rey)
- 4) **Star Wars: The Visual Dictionary**, Reynolds & Ivanov (DK Publishing)
- 5) **Star Wars X-Wing: Solo Command**, Aaron Allston (Bantam Spectra)

GAMING-RELATED

- 1) **Battletech: Threads of Ambition**, Loren L. Coleman (Roc)
- 2) **FR: The Silent Blade**, R.A. Salvatore (TSR)
- 3) **FR: The Dark Elf Trilogy**, R.A. Salvatore (TSR)
- 4) **FR: The Cleric Quintet**, R.A. Salvatore (TSR)
- 5) **FR: The Crystal Shard**, R.A. Salvatore (TSR)

General Bestsellers

HARDCOVERS

- Vittorio the Vampire**, Anne Rice (Knopf)
Harry Potter and the Sorcerer's Stone, J.K. Rowling (Scholastic)
The Girl Who Loved Tom Gordon, Stephen King (Scribner)
Soul of the Fire, Terry Goodkind (Tor)
Star Trek: Dark Victory, Shatner & Reeves-Stevens

PAPERBACKS

- Conspiracy in Death**, J.D. Robb (Berkley)
Star Wars X-Wing: Isard's Revenge, Michael A. Stackpole (Bantam Spectra)

N Y Times Bk Review

4/4	11	18	25
2	2	3	5
6	8	7	4
-	-	-	2
-	-	-	-
-	-	-	-

Publishers Weekly

4/5	12	19	26
4	3	4	6
-	-	-	-
-	-	1	1
-	-	-	5
-	-	15	-

Washington Post*

4/4	11	18	25
-	5	6	5
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-

Wall St. Journal*

4/2	9	16	23	30
2	3	5	6	9
15	10	9	11	8
-	-	1	2	3
-	-	-	3	6
-	13	-	-	-

* lists top 10 only

+ only lists hardcovers

** trade paperback list

USA Today

- 2) **The Girl Who Loved Tom Gordon**, Stephen King (Scribner) [2, 5]
- 4) **Vittorio the Vampire**, Anne Rice (Knopf) [18, 24, 36]
- 14) **Animorphs: The Experiment**, K.A. Applegate (Scholastic) [17, 26]
- 15) **Megamorphs: Elfangor's Secret**, K.A. Applegate (Scholastic) [20]
- 16) **Star Wars X-Wing: Isard's Revenge**, Michael A. Stackpole (Bantam Spectra)
- 16) **Animorphs: The Sickness**, K.A. Applegate (Scholastic) [18]
- 19) **Alternomorphs: The First Journey**, K.A. Applegate (Scholastic) [20, 27]
- 22) **Conspiracy in Death**, J.D. Robb (Berkley) [44]
- 25) **Soul of the Fire**, Terry Goodkind (Tor) [37]
- 34) **The Green Mile**, Stephen King (Pocket) [37, 50]
- 35) **Harry Potter and the Sorcerer's Stone**, J.K. Rowling (Scholastic) [48, 49]
- 39) **Animorphs: The Attack**, K.A. Applegate (Scholastic)
- 49) **Tonight on the Titanic**, Mary Pope Osborne (Random House)

The list from *USA Today* is a monthly representation of their weekly bestseller list. The number on the left is the book's highest position for the month. The numbers in brackets are the lower, or same, list positions for any other week of that month. The published list is of 50 books.

Children's Fiction Bestsellers Publishers Weekly, 4/99

PW's Children's Bestsellers includes both hardcover and paperback books. Three of the top five fiction books are fantasy.

- 1) **Harry Potter and the Sorcerer's Stone**, J.K. Rowling (Scholastic)
- 2) **Captain Underpants and the Attack of the Talking Toilets**, Dav Pilkey (Scholastic)
- 5) **The Adventures of Captain Underpants**, Dav Pilkey (Scholastic)

Of the five top Series and Tie-ins, "Animorphs" is science fiction/fantasy and "The Magic Tree House" is fantasy.

- 1) **Animorphs**, K.A. Applegate (Scholastic)
- 2) **Magic Tree House**, Mary Pope Osborne (Random)

Obituaries

Clifton Fadiman, 95, writer, editor, and '30s radio personality, died June 20 of pancreatic cancer at his son's home. He had been diagnosed last October, according to his wife Annalee Whitmore Fadiman.

He edited two noted anthologies with significant SF content, *Fantasia Mathematica* (1958) and *The Mathematical Magpie* (1962). He also provided introductions for more than 65 books, including Ray Bradbury's *The Martian Chronicles*, Arthur C. Clarke's *Across the Sea of Stars*, and anthologies *Great Stories of Science Fiction* edited by Murray Leinster, and *Famous Monster Tales* edited by Basil Davenport.

Clifton Paul Fadiman was born May 15, 1904, in Brooklyn, New York. He graduated from Columbia University in 1925 and started working as an English teacher at Ethical Culture High School in New York, but by 1927 switched to editing as associate editor, and eventually editor-in-chief, at Simon & Schuster. He also wrote articles and became Book Editor for *The New Yorker* from 1933 to 1943. He was master of ceremonies for the hit radio program *Information Please* from 1938 to 1948, for which he received the *Saturday Review of Literature* Award for Distinguished Service to American Literature. He also hosted the television program *This is Show Business*, and radio program *Conversation* (1954-57).

Fadiman became a member of the selection committee of the Book-of-the-Month Club in 1944, eventually becoming senior judge, chief editorial adviser, and finally chairman emeritus in 1977.

In 1985, he won the Dorothy C. McKenzie Award for contribution to children's literature, in recognition of his work as editor on *A World Treasury of Children's Literature*, Britannica Junior Encyclopedia, and others. He was awarded the National Book Award for Distinguished Contribution to American Letters in 1993, and received the ALA's Clarence Day Award in 1969.

Fadiman claimed his hobbies consisted of wine and "the avoidance of exercise," but never stopped working, and was quoted by the Associated Press as saying "I can't retire. I wouldn't know what to do."

Larry Sternig, 90, literary agent to Andre Norton

and others in the field, died of cancer May 15, 1999, at a hospital in Milwaukee, Wisconsin. He is survived by two daughters and a son.

Born August 12, 1908, in Austria, Sternig immigrated to the US in 1921. He did not learn English until he was 14 and never finished high school here, but by taking classes for foreign students, attending night schools and a University of Wisconsin Extension class in commercial writing, and studying Edgar Rice Burroughs's *Tarzan* books(!), he became proficient enough to begin selling fiction to the pulps in 1934.

Sternig married fellow writer Eleanor Henke in 1927. While working at various Milwaukee businesses to support his growing family, he continued to write short fiction. (He was a founding member of Allied Authors and the Council for Wisconsin Writers.) Turning to SF in the mid-'40s, he sold short work to *Planet Stories*, *Thrilling Wonder Stories*, and *Fantastic Adventures*. In the '50s, he wrote mystery, detective, and adventure fiction, until Robert Bloch suggested he could be a good literary agent as well. Sternig gave it a try, working from a home office with Eleanor as his partner, and soon the agency became a full-time endeavor.

Eleanor Sternig died in 1991. Four years later, Larry (already in his late 80s) and Jack Byrne formed the Sternig & Byrne Literary Agency. Their clients include Andre Norton, Lyn McConchie, Gerard Daniel Houamer, and other genre writers.

Dias Gomes, 76, a Brazilian playwright, TV and screen writer with some work in the magic realist vein, died in a car crash May 18, in São Paulo, Brazil.

Alfredo de Freitas Gomes was born July 16, 1922. His first play, *A Comédia dos Moralistas* [The Comedy of the Moralists], written when he was only 15, won a prize given by the National Service of Theatre. Noted as one of the top dramatists in the country, Dias Gomes was a member of the Brazilian Academy of Letters since 1981. Many of his novels and plays had fantastic elements. He once said, "Without an absurd connotation, it's impossible to understand

Brazil," which could be extended as the magic realist motto for all of Latin America.

He was probably the only Brazilian intellectual popular with the public at large. Many noted personalities in TV, literature, and theatre provided eulogies in major newspapers, and the government of Rio de Janeiro, where he lived, ordered three days of official mourning.

He is survived by his second wife, Maria Bernardete Lys, and five children. —Roberto de Sousa Causo

John Broome, 85, a long-time comics writer who also sold some SF stories, died of a heart attack March 14, while on vacation in Thailand. Born in 1913, Broome began working on pulp magazines in the '30s. In the '40s, he sold short fiction to *Thrilling Wonder Stories*, *Planet Stories*, *Startling Stories*, and *Fantastic Adventures*. Around this time, Julius Schwartz hired him to write scripts for DC comics series, a job he would keep until he retired in 1970, writing for *Green Lantern*, *The Flash*, *The Atomic Knights*, *Captain Comet*, and others.

Paul S. Newman, 75, another long-time comic book text writer, died of a heart attack May 30, in Columbia MD. Born in Manhattan in 1924, he began writing for the comics in 1947, and eventually did scripts for many series, including *Twilight Zone*, and *Star Trek*, as well as the *Space Cadets* newspaper comic.

Robert J. Sobel, a history professor whose work also includes alternate-history *For Want of a Nail: If Burgoyne Had Lost the Battle of Saratoga* (winner of a 1998 Special Achievement Sidewise Award), died June 2, 1999.

Beverly Lewis, 51, a vice president and senior editor at Bantam whose writers included Dean Koontz, died May 24 in Manhattan after collapsing in the street. Lewis worked as an editor at Pocket, Dell, and Harcourt Brace before coming to Bantam in 1986.

Locus Letters

Locus welcomes letters. Unfortunately, because of lack of space, we have to cut and select. A larger, more freewheeling (mostly) uncut selection is available at www.Locusmag.com

Dear Locus:

A quick note to let the readership know that a horror novel currently available on-line and in some specialty shops, *The Seven Deadly Sins* by "Michael Bishop," is *not* by me, the author of *Who Made Stevie Crye?*, *Unicorn Mountain*, *Brittle Innings*, etc., etc.

In fact, in an e-mail correspondence with the person using my real name as a pseudonym, I urged this second "Michael Bishop" to adopt another pseudonym or to use his or her real name on any and all future publications, simply to avoid the kind of confusion that has already resulted. The person using my name, embarrassed to learn that the SF, fantasy, and horror fields already have a Michael Bishop laboring in them, graciously agreed to forgo any future use of the name.

In the meantime, know that *The Seven Deadly Sins*, despite its unfortunately deceptive by-line, is not — repeat, *not* — my book, and act on that information as you see fit. —Michael Bishop (honest)

Dear Locus:

Thought it was a fine interview — the real me! — though I've regrown my moustache as far as the photos go (vanity or a disguise, take your pick).

However, one serious oversight which I hope you can bring to your readers' attention. In the introduction to the interview, you mention previous books, giving due credit to those fine folks I collaborated with at one time or another. Unfortunately, you attributed *Pulp Culture* solely to me. *Pulp Culture* was not mine alone. My collaborator in the enterprise was Lawrence Davidson, currently of Cody's Books in Berkeley. It was Lawrence's idea, he was instrumental in landing the initial contract, he split the expenses of producing the editorial manuscript, he helped pick out the covers, etc.

I realize the omission was inadvertent but strongly believe in giving credit where credit is due. Many thanks! —Frank M. Robinson

Dear Locus:

A couple of quick quibbles: the college in St. Peter MN which is the base of the 1999 Asimov Award winner for Undergraduate Excellence in SF and Fantasy Writing is *Gustavus Adolphus College*, not just Adolphus College — Gary Wolfe got it right on p.43, but "The Data File" has it wrong on p.11. And I'm probably the fortieth or so person to point out a slip of the mind on p.68 in the Jim Turner obit: it was Donald Wandrei, not Howard, who co-founded Arkham House and was offered its editorship in 1971 when Derleth died. —Dennis K. Lien
U. of Minnesota Libraries

Actually, you're the only one who caught the wrong Wandrei. —CNB

Dear Locus:

Good report on Nebula Weekend in the June issue (and sorry to hear about the spider bite). However, a slight correction: although I was greatly honored to present the Best Novel Nebula to Joe Haldeman, I myself have never won a Nebula (although my work has been nominated twice). I'm endeavoring to correct this situation, though. —Allen Steele

Dear Locus:

It has come to my notice that Stanislaw Lem has, since the termination of my representation of his literary properties effective with the end of 1995, asked publishers to make accountings and payments for contracts arranged by me only to him. This unjustified and damaging request is both a violation of the existing licensing agreements as well as Lem's contract of representation with me which expressly provides that

I will continue to handle his old contracts. Mr. Lem has in no single case since 1995 made any accounting to me or paid a commission due.

Harcourt Brace, to whom I have sold some 20 Lem books, stopped making accountings to me in October 1998 without informing me of their decision, and apparently it is their corporate policy to answer only the letters of lawyers or officials.

—Franz Rottensteiner

Dear Locus,

I work for a French publisher and we would love to translate the Paratwa trilogy, but Mr. Christopher Hinz doesn't seem to be represented in France and I can't find his American (or English) agent. I've tried to contact his various publishers but got no answer from them. It would be wonderful if you could help me, or at least tell me where I may have a chance of finding the name and address of Mr. Hinz's agent. Thank you.

—Eric Holweck

Oriflam Publishing, France
ehtrad@club-internet.fr

Dear Locus,

I am trying to locate the writer Christopher Hyde regarding rights to intellectual property which we believe he holds. It's urgent we contact him as soon as possible.

—Suzanne Shelton

SearchWorks.com
scs@searchworks.com
323.469.3783 (phone)
323.464.0824 (fax)

Dear Locus:

Am I the only one to notice that the two figures on the back cover of the May 1999 issue, illustrating Anne McCaffrey's *The Tower and the Hive*, look a heck of a lot like Jack Dann and Janeen Webb on the front cover?

Yes, I probably have too much free time....

—Al Sarrantonio

Editorial Matters

Glaciers are melting, sea levels are rising, the average monthly temperatures overall in the world are the highest ever recorded. Global warming is a fact, not a theory anymore, but as Norman Spinrad pointed out in his interview, it isn't uniform. Northern California, which prides itself on its mild climate, has been a bit too mild this year. In fact, it's *cold*. Our traditional summer opener, the Memorial Day barbecue, had to be held indoors (not the cooking!) because the temperature was 50°F (10°C for our international contingent) and it was foggy. We managed an outdoor one in mid-June, but only by wearing sweaters. We've only had one day so far with 70° temperatures. The only time I felt warm was in Pittsburgh for the Nebulas! Yes, I know Chicagoites and New Yorkers will think I'm being sarcastic about their 100° days, but really, I wouldn't mind an extra 10° here in Northern California (but without the humidity).

STOKER AWARDS

In an effort to get warm, I accepted HWA president Somtow Sucharitkul's offer to present the Stoker non-fiction award at its Los Angeles banquet on June 5. I flew down a couple of days early to see museums, people, etc. It was just as cold as the Bay Area, and even rained heavily on Thursday while we were lost on the L.A. freeways, searching for a special Thai restaurant where Somtow awaited us for a banquet. Thanks to Ed Kramer's cell phone, we finally got there. It was in a Thai shopping center, and there was no English menu. Somtow ordered, and we had a number of unfamiliar, but excellent, dishes.

Ethnicity seems to have hit Los Angeles in a big way. The next day, I wandered down to Sunset Blvd. through a Russian enclave where most of the signs (including "no soliciting") had Cyrillic translations.

I've loved the Roosevelt Hotel since its restoration in the '80s to its '30s Art Deco splendor. It's getting a bit tacky now, with several of the *tromp de l'oeil* murals defaced, the pool area (mostly deserted this year except for the hearty few) not as sharp, and the restaurant and bar area not as good as I remember, but on the whole, it's still good. I can't say the same for Hollywood Blvd., which gets more tawdry every time I see it. The only improvement seems to be the restoration of the Egyptian Theater, with its sphinxes, columns, etc.

I had dinner on Friday with Tim and Serena Powers at an Italian restaurant where Tim used to bring his high school dates(!). They were, as usual, excellent conversationalists and companions. The banquet on Saturday, held in the same ballroom as the first Academy Awards, was good if a tad too long. The food, served country style at each table, was OK. Those at partially filled tables had more than they could finish. Ed Bryant (who, I hope, will write next issue's report), was an excellent MC in his wonderfully cobbled together formal outfit. His headless chicken stories will probably become part of HWA lore.

The motion picture-connected awards were accepted by movie types – including a svelte young starlet in lieu of Roger Corman – who promptly vanished instead of waiting around for the awards photos. Dennis Etchison gave a funny, gross introduction to Ramsey Campbell, who was the high point of the evening. I guess I acquitted myself well enough (nobody booed) presenting the non-fiction award to Paula Guran. She was the new interesting person I met that weekend, and we had a fun champagne brunch on Sunday, along with Mark Kelly, before I headed for the airport and a trip back to the cold north.

CORRECTIONS

Harlan Ellison marked up our story on his audio show (*Locus* June) in red. He didn't give us a grade, but C- is probably what he had in mind. The executive producer and director will be Stefan Rudnicki of Dove Audio; the show will be written by various writers including Michael Cassutt, J. Michael Straczinski, and legendary radio dramatist Norman Corwin. The financing is *in part* by a \$200,000 grant to NPR. Ellison and Yuri Rasovsky picked the stories. Harlan was nice enough about the story and took the blame, since he gave it to me over the telephone with a promise to send it also in writing when I warned him my short-term memory is such that I'd probably forget everything once I hung up. He should have believed me. There is a photo of HE and Yuri Rasovsky in this month's People & Publishing, which arrived much too late for last issue.

We managed to misspell Francis Ford Coppola in the Frank M. Robinson interview last issue.

Juliet Marillier (People & Publishing – June) is from New Zealand, not Australia.

In Books Received – April, we mentioned that A.A. Attanasio's *The Serpent and the Grail* was being published simultaneously in Britain as *The Perilous Order*. It's not. *The Perilous Order* is a reprint of last year's *The Wolf and the Crown* (see British Books this issue).

We also listed *The Girl Who Loved Tom Gordon* by Stephen King as originally appearing in Britain. According to Hodder & Stoughton, their publication date was simultaneous with the Scribner edition. But the Scribner edition was held until May 6 to tie in with a Red Sox home game, while the H&S edition, not embargoed, was on sale, even in US imports, in April. Some simultaneous are more simultaneous than others.

Another iffy correction is on who was approached first by Jim Turner for the Arkham House SF collections. Greg Bear says it was him in his remembrance (*Locus* June), but Michael Bishop thought it was him, and indeed the Bishop collection *Blooded on Arachne* appeared the year before the Bear *Wind From a Burning Woman* (the title is from a Bishop poem!), but Bishop generously adds that probably Greg has a better memory and is right. Let's call it simultaneous.

Michael Bishop's Turner appreciation arrived too late for June. You can find on our website. Look it up.

HUGO REDUX

We seem to have been accused by AussieCon chair Perry Middlemiss (I say "seem" because he never sent us a copy of the release) of printing the Hugo nominations without authorization from an advance list we were given to check. This is completely untrue.

I would normally ignore it as petty committee squabbling and excuses, but *Locus* frequently *does* have advance notice of awards, publishing information, etc., given to us in order to check information or to make deadlines (the magazine appears a week after it goes to press), because we scrupulously follow release dates. This trust is important (we could get you affidavits from various con chairmen, SFWA presidents, publishers, etc.), and any questioning of it has to be dealt with quickly.

As I said in last issue's editorial, we did *not* get an advance copy of the ballot to check. The Hugo Chairman Roy Ferguson told us via e-mail that the official release date was April 23, and we would get an e-

mail copy at the same time it was posted. When it didn't arrive, we tried e-mailing him, and then called the other Hugo administrator, Justin Ackroyd, who faxed us a copy. We were not asked to check it, or to hold it. We faxed him some possible corrections, which we went back and forth on, but the copy he sent us on the release date was official, and we had no reason not to release it over the *Locus* website. The press release apparently goes on to give excuses why nobody posted or released the nominations to others, but this is irrelevant. We released the final ballot on the official release date. Period.

I'M FINE, THANK YOU

My editorial comments about my illness in Pittsburgh drew more mail and get-well cards than anything else I've written in years (except errors, of course). The infection is gone. My elbow still aches, but otherwise I'm as well as can be expected. I've reached the age where aches and pains and memory loss, etc., are common, and I frequently play one-downsmanship with Ed Bryant (who usually wins, since he was able to stump the entire Mayo Clinic), but I don't think that would evoke sympathy as much as boredom.

THIS ISSUE

The sale of Avon to HarperCollins was a shock, but not a surprise. Cynic that I am, I commented to various people that Hearst's revamping of Avon, after the sale to Putnam fell through, was to get the company in better shape to sell. I'm sorry to be right. It obviously isn't good for SF, since Avon has been the main expanding line, while HarperPrism has been the main contracting line. It's hard not to be pessimistic.

On the other hand, the pessimist in me was thoroughly surprised by the failure of the Barnes & Noble purchase of Ingram. The FTC has very rarely questioned vertical integration. This is obviously good for other bookstores. It doesn't turn me into an optimist, but does make me more optimistic.

The *New York Times* vs. Amazon.com is funny, since the use of their bestseller list by bookstores, etc., is its main value, and the best free advertising the *Times* has. When the *New York Times* made its deal with barnesandnoble.com, many bookstores retaliated by no longer reporting to the list. It's no longer as valuable or believable as it was.

We had fun with the cover this issue, playing around with PhotoShop, copying and distorting images. We also are running three pages of Nebula photos left out last time because of lack of space. And there are more review columns than we've ever had before. I hope you enjoy the added viewpoints.

WESTERCON

I'm off to Westercon on June 28 to present the Locus Awards and see a bit of the Northwest. We plan to drive to Portland OR, then spend a day or so along the Columbia Gorge before heading north to Spokane. I hope to see some of you there.

NEXT ISSUE

August will feature the Locus Awards, as well as our poll results on All-Time Best Author and Best Author of the '90s. There will be reports on the Stoker banquet, as well as the John W. Campbell and Theodore Sturgeon Awards. We'll have International coverage from Brazil, Russia, maybe Cuba, and others, plus our usual reviews, listings, etc. The interviews will be either with Neal Stephenson and Patrick O'Leary or Arthur C. Clarke and Katie Waitman. See you then.

—C.N. Brown

HarperCollins Buys Avon

Continued from page 10

to create an even stronger, more vital and profitable publishing company."

Morrow/Avon came within a hair of being sold to Putnam a couple of years ago, but the purchase fell through at the last moment, and Putnam was eventually sold to Penguin. Avon has been rebuilding, and is now worth a lot more. Frank A. Bennack, Jr., Hearst CEO, said "Although our book publishing companies have made significant progress in recent years, we've known for some time that the Hearst Book Group had to expand by acquisition, seek a merger

partner or divest as we have done here. I thank everyone at the Hearst Book Group for their commitment to the company through the years and wish them well in this new association."

The merger is a good fit for HarperCollins, which has been weak in paperback publishing, romance fiction, and children's books – all Morrow/Avon strengths. Morrow, formed in 1926 and acquired by Hearst in 1981, has five adult and six children's imprints. Avon, the second-oldest paperback publisher, started in 1941, was bought by Hearst in 1959. It had some of the earliest SF and fantasy, thanks to editor Donald Wollheim, who went on to form Ace and then DAW Books.

Various authors' groups have protested the new

merger as further restricting diversity in publishing. "We seem to be paying a game of musical chairs, with at least one less chair every year," one author said.

There is, of course, no indication as yet how the companies will be merged, how many people will be laid off, or how it will affect the SF field.

The Hearst Distribution Group (HDG), which has been distributing Avon, also does ID distribution for Tor. (Both have direct sales forces.) HDG, which is mostly a magazine distributor, is not part of the deal, and may or may not continue to distribute Avon.

As cited above, there now seems to be one less chair in the publishing circle.

Barnes & Noble/Ingram Merger Off

Continued from page 10

letter writing campaign by booksellers and others, and the collection of more than 125,000 customer signatures on a petition.

In separate announcements, Ingram chairman John Ingram ascribed the FTC's possible antitrust concerns to an "outdated view of the marketplace," while the Barnes & Noble statement said both companies wished to avoid protracted litigation, even if it led to eventual approval of the deal.

Barnes & Noble will open its own distributing centers in Memphis TN and Reno NV, but the loss of Ingram is a setback, particularly to barnesandnoble.com, which had hoped to surpass online rival amazon.com in speed of filling orders. It also means that B&N will not now own Ingram subsidiary Lightning Press, the leading "on-demand" book printer. B&N now plans to use the \$600 million of the proposed merger "for other strategic investments and acquisitions."

Other US book wholesalers seem to have benefited from the original news of the planned sale, gaining new accounts and embarking on warehouse expansions. Baker & Taylor, the second leading wholesaler, has doubled its warehouse space. Bookstores' hostility to Ingram may not easily die down even with the deal now off.

Meanwhile, several of B&N's rival bookselling

chains have been busy with plans of their own. Amazon.com has again increased its warehouse space, and has surpassed Ingram in square footage if not number of locations. The Borders Group has bought close to a 20% share in Sprout, an "insta book" service which currently has about 1,300 titles in digital form and expects to acquire more, to become available to Borders customers on demand, filling a need for older and out-of-print works not readily available. The Sprout system, unlike Ingram's Lightning Press, will eventually appear in Borders' individual stores. Text will be downloaded from a central location, and the book will be available in about 15 minutes.

Random Reorganizes

Continued from page 11

ing units, but both report to Knopf's Sonny Mehta; and two religious imprints merge, with Random House's WaterBrook becoming part of the new Doubleday Religious Publishing.

Random CEO Peter Olson said the reorganization was "complete for the foreseeable future," but nobody doubts there will be further changes at Random, Knopf, Ballantine, Del Rey, Fawcett, and Ivy. The "foreseeable future" may last only to the end of the century.

Although Random House attempted to find her another position in the company, Carole Baron, who had been president and publisher of Dell, said she is leaving after 18 years because "my job doesn't exist." Thomas Harris, whose third Hannibal Lecter book, *Hannibal*, was rushed into print by Dell to considerable fanfare (see story in *Locus* #460), declared, "Relieving Carole Baron as president and publisher of Dell in order to follow some mechanical blueprint of corporate structure is a mindless waste of the company's best resources."

William Shinker, publisher of Broadway Books, resigned in May.

New Bantam Dell head Irwyn Applebaum would not address questions of editorial independence, simply noting, "I think there's a natural concern about shrinkage and loss of freedom, but here at Bantam we're going to define freedom in a manageable form, ... nurturing the most interesting books that we can publish."

This does nothing to allay the concerns of writers faced with a shrinking market. Jean V. Naggar, president of the Association of Authors' Representatives, said "all of the fears that we had when this merger was announced have come home to roost."

W.H. Smith Buys Hodder

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Handover cited the "additional creative capability and product content for developing online products" as incentives. In the past year, WHS paid £10 million for the Internet Bookshop and £6 million for Helicon, an educational publisher which also specializes in adapting material for online users. WHSmith

Online made its debut in April, and the company has now consolidated its high-tech ventures in the new division WHSmith Direct.

When Handover became CEO in 1997, WHS was not doing well, but he turned things around, selling the up-market Waterstones bookstore chain, buying the Menzies newsagents/book outlets, and - perhaps most importantly - setting his sights online. According to the report in *PW*, this approach appealed to

Hodder CEO Hely Hutchinson, who cited "aims that seem to synchronize" and WHS interest in Internet trading, as well as "an important capital base" as reasons for agreeing to the unexpected offer. He expressed confidence that the sale will not conflict with Hodder's editorial independence or devotion to literary excellence.

Wizards Settles with SFWA

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this constituted an unauthorized reprint. The legal area in electronic rights is still mushy.

Wizards originally wanted to give SFWA the money for disbursement, but this would have put the workload and legal obligation on SFWA.

In an agreement reached between SFWA agent Eleanor Wood and Wizards Senior VP Jeff Christianson, SFWA has agreed to do its best to help Wizards locate authors, who need not be members of the organization, and to urge them to accept this "reasonable" offer. Authors need not agree, and are free to

work out their own settlement with Wizards. SFWA does not receive any compensation under the agreement.

This only covers fiction writers, but several writers of non-fiction in *Dragon* have also claimed they did not sign work-for-hire agreements and plan to demand payment.

Meanwhile, Wizards and its subsidiary TSR Books have been caught up in the Random House decision to terminate distribution agreements with outside companies. TSR books have been sold to the book trade via Random Distribution (Wizards has handled its own games-store sales) for the past decade.

Wizards's new agreement with St. Martin's Press puts book distribution under the sales force which handles Tor books as well as some St. Martin's paperbacks. The last Random House sales month will be September, covering books through the end of the year. The Tor sales force will sell the January 2000 books starting in October. Unlike the Wizards agreement with Random House, the books will now be returnable and strippable (direct sales to games stores will remain non-returnable). Wizards hopes to increase its total sales, and is willing to take stripped returns to accomplish it.

The Data File

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at this year's conference in Mobile, Alabama. Pilgrim Award for outstanding body of scholarship in SF: Brian Stableford. Pioneer Award for scholarly article on SF: Carl Freedman, "Kubrick's 2001 and the Possibility of a Science Fiction Cinema" (*Science-Fiction Studies* 7/98). Claesdon Award for service to SFRA: David Hartwell.

New publisher Bald Mountain Books has won two of the 1999 Benjamin Franklin Awards, sponsored by the Publishers Marketing Association, for its first title, *Harvest Tales and Midnight Revels: Stories for the Waning of the Year*, edited by Michael Mayhew, with illustrations by Mona Caron. It won Best Fiction/Drama and Best Cover Design (one or two color). It was also a finalist in the Best First Book Category. The anthology features 19 stories and eight woodcut illustrations.

The Mythopoeic Society has announced the nominees of the 1998 Mythopoeic Awards:

Adult Literature: *Someplace to be Flying*, Charles de Lint (Tor); *Stardust*, Neil Gaiman & Charles Vess (DC/Vertigo; Avon w/o Vess artwork); *The History of Our World Beyond the Wave*, R.E. Klein (Harcourt Brace); *Song for the Basilisk*, Patricia A. McKillip

(Ace); *The High House*, James Stoddard (Warner).

Children's Literature: *Heavenward Path*, Kara Dalkey (Harcourt Brace); *Dark Lord of Derkholm*, Diana Wynne Jones (Greenwillow); *Ella Enchanted*, Gail Carson Levine (HarperCollins); *The Squire's Tale*, Gerald Morris (Houghton Mifflin); *Harry Potter and the Philosopher's Stone* [US as *Harry Potter and the Sorcerer's Stone*], J.K. Rowling (Scholastic).

Also announced, nominees for the Mythopoeic Scholarship Award in two categories, each covering the last three years: **Inklings Studies:** C.S. Lewis: *Writer, Dreamer & Mentor*, Lionel Adey (Eerdmans 1998); *Christian Mythmakers*, Roland Hein (Cornerstone 1998); C.S. Lewis: *A Companion and Guide*, Walter Hooper (Harper 1996); *Roverandom*, J.R.R. Tolkien (Wayne G. Hammond & Christina Scull, eds.) (Houghton Mifflin 1998). **Mythopoeic Scholarship Award for Myth and Fantasy Studies:** *Dreams and Wishes: Essays on Writing for Children*, Susan Cooper (McElderry 1996); *Oz and Beyond: The Fantasy World of L. Frank Baum*, Michael Riley (University Press of Kansas 1997); *No Go the Bogeyman: Scaring, Lulling, and Making Mock*, Marina Warner (Farrar, Straus & Giroux 1998); *A Century of Welsh Myth in Children's Literature*, Donna R. White (Greenwood 1998). The win-

ners will be announced at the banquet of this year's Mythcon, to be held at the Archbishop Cousins Center in Milwaukee WI, July 30-August 2.

Finalists for the first Gaylactic Network Spectrum Awards, created "to honor works in science fiction, fantasy and horror that deal positively with gay characters, themes and issues," are: **Novel:** *Accidental Creatures*, Anne Harris; *Dark Water's Embrace*, Stephen Leigh; *Halfway Human*, Carolyn Ives Gilman; *Maximum Light*, Nancy Kress; *The Painter Knight*, Fiona Patton. **Other Work:** *Bending the Landscape: Science Fiction*, Nicola Griffith & Stephen Pagel, eds.; *Gods and Monsters* (Renaissance Pictures); *Things Invisible to See*, Lawrence Schimel, ed. **Hall of Fame:** *China Mountain Zhang*, Maureen F. McHugh; *The Drag Queen of Elfland*, Lawrence Schimel; *Secret Matter*, Toby Johnson; *Shadow Man*, Melissa Scott; *Uranian Worlds*, Lyn Paleo & Eric Garber. The awards will be presented at Gaylaxicon '99, October 8-11, in Arlington, Virginia.

The 1999 recipients of the Susan C. Petrey Clarion Scholarships are Sharon Keir of McLean VA, who will attend Clarion Writer's Workshop in Michigan, and Daniel G. Dick of Burnaby BC, Canada, who will attend Clarion West. Each winner received \$1,400 toward the cost of attending. The scholarships, sponsored by OSFCI (Oregon Science Fiction Conven-

tions, Inc.), are now in their 18th year. This time, Clarion West also received a special grant of \$1,100 toward the cost of bringing Gwyneth Jones from the UK to instruct. For further information about the scholarships, contact the Susan Petrey Fund, c/o OSFCI, Box 5703, Portland OR 97228, or phone Debbie Cross or Paul Wrigley at (503) 281-9449.

International Awards News • The results of the Prix Tour Eiffel [Eiffel Tower Award] were announced June 1 at the Tower. The winners are Ayerdhal and Jean-Claude Dunyach for their collaborative novel *Etoiles Mourantes* [Dying Stars] (Editions J'ai lu). They will receive a prize of 100,000FF (approx. \$17,000). Honorable mentions: Serge Lehman, *Aucune Etoile Aussi Lointaine* [No Star So Far Away] (J'ai lu); Roland C. Wagner, *Le Chant du Cosmos* [Song of the Cosmos] (L'Atalante); and Maurice G. Dantec for *Babylon Babies* (Gallimard). The award was accepted by J'ai lu editor Marion Mazauric on behalf of the two writers. During the ceremony, there was a joint announcement by Jacqueline Nebout (head of the Eiffel Tower development company), Bruno Della Chiesa (one of the organizers of the Utopia Festival) and Stephane Nicot (one of the organizers of the Galaxies Festival). They have decided to join forces in order to help each other and to organize bigger events in France and in Europe; other institutions are welcome to join them (the Maison d'Ailleurs is expected to do so very shortly). Their first project is to bid for a World Science Fiction Convention in Paris in the year 2003.

The ESFS (Eurocon) Awards were presented at Trinity, the 1999 Eurocon held May 21-24 in Dortmund, Germany. Author: James White (Ireland). Artist: Zdzislaw Bekinski (Poland). Publisher (tie): *Albedo 1* (Ireland), Weitbrecht (Germany). Magazine: *Delos* (Italy). Promoter: Ela Gepfert (Poland). The Spirit of Dedication Award for Small Press/Fanzine went to *Czerwony Karzel* [Red Dwarf] (Poland).

The winners of the 1999 Kurd Lasswitz Award, chosen by about 300 German, Austrian, and Swiss SF Professionals, were announced May 22 at the EuroCon/11th SF Days in Dortmund, Germany: *German Novel*: Jesus Video, Andreas Eschbach (Schneekloth). *German Short Story*: "Wuestenlack", Marcus Hammerschmitt, from anthology *Die Vergangenheit der Zukunft* (Heyne). *International Novel*: *Narrenopfer* (Sacrifice of Fools), Ian McDonald (Heyne). Translation: *Timequake*, Kurt Vonnegut (Hanser), Harry Rowohlt, trans. *Graphic Artwork*: Thomas Thiemeyer, cover of Kurd Lasswitz, *Auf zwei Planeten* (Heyne). *Special Prize*: Rudi Schweikert for the new edition of the 101-year-old Kurd Lasswitz novel *Auf zwei Planeten* (Heyne).

The former SFCD Prize, now renamed German SF Prize, was presented at EuroCon: Novel: Andreas Eschbach, *Jesus Video*. Short Story: Michael Marrak, "Die Stille nach dem Ton" (from his collection *Die Stille nach dem Ton*, Edition Avalon).

Contest News • The Confluence 1999 Short Story Contest for SF/Fantasy is now open to submissions of original works up to 3,500 words. This year's topic is "Natural Agendas." The winning author will receive \$200, and the work will be published in the Confluence Program Book. There is no entry fee. Deadline for submissions: July 31, 1999. Send manuscripts to Confluence '99 Short Story Contest, P.O. Box 59237, Pittsburgh PA 15210. (The award is sponsored by PARSEC, the Pittsburgh Area Realtime Scientifiction Enthusiasts Club.)

The 1999 National Fantasy Fan Federation (N3F) Amateur Short Story Contest is open to submissions of original works up to 7,500 words, SF or fantasy. Entry fee: \$1 per story for N3F members, \$2 per story for non-members. Winners will receive \$50 (First Prize), \$30 (Second), \$20 (Third). Deadline: December 1, 1999. For further information, contact Donald Franson, 6543 Babcock Avenue, North Hollywood CA 91606-2308.

Financial News • Amazon.com has entered into a

partnership with famed auction house Sotheby's, paying a reported \$45 million for a stake in the business. The deal follows close on the heels of rival online service eBay's purchase of auction house Butterfield & Butterfield, and auctioneer Christie's launch of an online site. An Amazon spokesman told *The New York Times* the deal is part of the company's attempts "to create a whole new auction site, one that makes sense for valuable objects."

In other Amazon.com news, they have opened another two warehouses in Kentucky, adding another 1.4 million square feet to their distribution capability. This is the fourth warehouse doubling for Amazon.com in its short lifespan. As of the beginning of 2000, the company, which started out at 300,000 square feet, will have expanded to over 2.5 million square feet in just a bit more than two years. Amazon.com announced it has reached its 10-millionth-customer plateau.

The initial public offering of stock in online bookseller Barnesandnoble.com brought in approximately \$421 million, more than twice the original IPO estimates of \$200 million. On the first day of trading, 25 million shares opened at \$18 per share and closed at \$22.94, up 27%. The public now holds a 18% share in the company, while Barnes & Noble and Bertelsmann each retain approximately 41%. Some of the proceeds are expected to go to cover operating losses; the e-retailer's final prospectus reported a cumulative loss of \$116.9 million as of March 31, 1999, and further losses are expected despite projections of increased revenues. (Of possible help is a new, shorter address to the website: bn.com) The prospectus also noted that the Federal Trade Commission is looking into Barnes & Noble's partnership with Bertelsmann and their investment in Barnesandnoble.com as related to the proposed purchase of distributor Ingram, but Barnesandnoble.com maintains the agreement between B&N and Bertelsmann violates no antitrust laws.

Canadian bookseller Chapters had a 26.6% increase in sales, to C\$577.9 million, for the year ending April 3, 1999. Net earnings increased 22.3% to C\$10.3 million, despite a loss of C\$4.5 million from the company's Internet business. Superstore sales were the big leader, with a 78% jump to C\$296 million; superstore sales are now 51% of Chapters' total. The company opened 25 new superstores over the past year, and plans to open 15-18 more in the coming year; 44 traditional stores were closed, leaving 261 in operation. A sale of three million new shares is planned, in hopes of raising C\$98 million, with Chapters' share going to support their Internet and wholesale operations; Barnes & Noble plans to sell one million shares as part of the offering, lowering their share in Chapters to 7%.

Sales for the four largest U.S. bookstore chains — Barnes & Noble, Borders, Books-A-Million, and Crown — rose 8.7% to \$1.46 billion for the first quarter of fiscal year 2000, ending April 30, 1999. This was less than the previous year's first-quarter gain of 13.2%, but up from the 6.2% increase in fourth-quarter fiscal 1999 (ending January 31, 1999). Books-A-Million reported the largest increase for the period, up 14.3% to \$85 million; net earnings went up from \$10,000 to \$310,000, with a 4.9% increase in same-store sales. The Borders Group was up 12.8% to \$615 million, and Barnes & Noble up 9.3% to \$718 million; for both, higher superstore sales made up for declines at mall outlets; at the end of the quarter B&N had 521 superstores, and Borders had 262. The Borders Group had a net loss of \$4.1 million for the quarter, compared to a net income of \$3.5 million for the same period the previous year; the losses were blamed on Borders.com and a one-time charge related to the resignation of Phil Pfeffer. Crown was the only chain to show a decline in sales for the quarter, down 37.9% over the previous year to \$41 million, but the company hopes to be out of bankruptcy this September, keeping all 92 existing stores.

Smaller New England chain Lauriat's Inc. has succumbed to its financial difficulties and is going out of business, 15 months after filing for Chapter 11

bankruptcy protection. The company plans to liquidate its stock, with going-out-of-business sales at all 71 outlets. Chief financial officer Todd Miller said that despite an agreement for a \$25 million credit line from Paragon Capital (Datafile May), low inventory and a lack of publisher confidence made it impossible for Lauriat's to build adequate sales to keep going. Approximately 800 people will be laid off.

Penguin Group's North American sales dropped 3.2% to \$612.5 million in 1998. The decline was due mainly to loss of revenue from Troll Communications, sold in 1997. On the up side, return rates in the US dropped below 30% for the first time in years, thanks to improved technology. Penguin's UK operations performed better, with sales rising 12.4% to \$181 million. Total Penguin sales worldwide were \$868 million, down 0.4%. Penguin's Internet sales tripled last year, and the company plans to start making some of its backlist titles available as on-demand books.

Retail bookstore sales increased 6.8% this March, compared to March 1998. Census Bureau estimates show sales of \$929 million in March 1999, up from \$870 million in March 1998. Bookstore sales were still not as strong as overall retail sales, which rose 11% in March. For the first quarter of 1999, bookstore sales rose 3.4%, to \$3.33 billion.

The AAP Sales Report for March 1999 showed that adult hardcover sales were up 45.9% compared with March 1998; trade paperbacks were up 19.3%. For the first quarter of 1999, trade paperbacks were the fastest-growing publishing segment, up 36.1%. Adult hardcovers were next, up 23.8% for the quarter. Mass-market paperbacks for March were up 8.2%, but for the year-to-date up only 1.3%. Juvenile hardcovers were up 1.3% for the month, but down 4.5% for the quarter; juvenile paperbacks were up 9.5% for the month, and up 15.1% for the quarter.

Book News • By mid-June, Neal Stephenson's *Cryptonomicon* (Avon) had seven printings, for a total of 105,500 in print, and had made the various bestseller lists. The web site offering readers an early look at the book had so many users, it crashed in the first days. Meanwhile, Stephenson was on a six-city signing tour that ended June 5.

Star Wars: Episode 1 — The Phantom Menace by Terry Brooks leapt into first place on bestseller lists from *Publishers Weekly*, B&N, Borders, Waldenbooks, and Amazon.com. Publisher Del Rey/Lucasbooks produced the hardcover with four different dustjackets, and apparently many fans are buying all four. By mid-May — before the movie opened — the book was in its third printing, with 1.3 million copies in print. DK's *Star Wars: Episode I — Incredible Cross Sections* also made the *Publishers Weekly* non-fiction list, with two more non-fiction books as close runners up. Ten related titles made the top 90 books on *USA Today's* bestseller list, as well.

Magazine News • *The Urbanite*, a literary fiction magazine which frequently publishes dark fantasy/horror by writers such as Caitlin R. Kiernan, Poppy Z. Brite, and Thomas Ligotti, reached #10 on the *Writer's Digest* 1999 Fiction 50. Last year the magazine, edited by Mark McLaughlin, came in at #22 on the list.

Market News • Roc has announced that the submission period for its *Treachery and Treason* anthology is now closed.

Publications Received • *ASFA Quarterly*, Fall-Winter 1998-99, publication of the Association of Science Fiction and Fantasy Artists, with a report on the 1998 Chesley Awards, con reports, etc. Information: ASFA, P.O. Box 151311, Arlington TX 76015-7311.

Clarion Newsletter, Spring 1999, with news of the 1999 Clarion writers, a list of recent publications by Clarion alumnae, works nominated for awards, etc. Information: Clarion, Lyman Briggs School, Michigan State Univ., E-193 Holmes Hall, East Lansing MI 48825-1107.

The Data File

HolQeD: The Journal of the Klingon Language Institute, March 1999, quarterly fannish publication devoted to the Trekkish aliens. Free to members (\$15.00 US, \$18.00 Canada, \$21.00 overseas). Information: The Klingon Language Institute (KLI), P.O. Box 634, Flourtown PA 19031.

Catalogs Received • **Adventures in Crime and Space Books**, 609-A West Sixth Street, Austin TX 78701: February 1999 and May 1999 newsletters, with signing news, lists of new SF/F and mysteries, etc.

Andromeda Bookshop, 2-5 Suffolk Street, Birmingham B1 1LT, UK: Catalog #200 (Mar./Apr. 1999) and #201 (May/Jun. 1999), with new and used SF, fantasy, and horror, hardcover and paperback, plus magazines, non-fiction, art books, signing news, etc.

Black & White Books, Rushton H. Potts, 100 W. Main St. #5, Hyannis MA 02601: Catalog 62 (Spring Arrives 1999) and 63 (Early Summer 1999), with new acquisitions plus selected stock categories in used SF, fantasy, mystery, etc., many first editions, some proofs and signed books.

Bookery Nook, Avenue du Merle 37, 1640 Rhode Sainte Genèse, Belgium: Vintage Paperbacks List (April 1999) with a mix of SF, fantasy, media tie-ins, mysteries, and general fiction.

Borderlands Books, 534 Laguna Street, San Francisco CA 94102: "Dispatches from the Borders" #5, April-May 1999: store newsletter with reviews, event listings, and a list of books available, primarily horror with some SF and fantasy.

Camelot Books and Gifts, 11959 North Florida Avenue, Tampa FL 33612: fantasy, SF, and horror books, new and collectible-used, many signed or limited, some proofs, with a special section on Stephen King and ordering lists of forthcoming small-press books.

Cargo Cult Books & Notions, 2804 Stuart St., Berkeley CA 94705: Mar./Apr. 1999 and May/Jun. 1999 "Books & Notions" lists with SF, fantasy, horror, limited editions, media-related items, etc.

Chronicles Bookshop, 322 South Shelby Street, Shelbyville MO 63468-1004: April, May, and June 1999 catalogs, with capsule descriptions of new releases in SF, fantasy, horror, and mystery.

Cold Tonnage Books, Andy Richards, 22 Kings

Lane, Windlesham, Surrey GU20 6JQ, UK: March 1999 and May 1999 catalogs, with new and used SF, fantasy, horror, art, reference, limited editions, pulp magazines, etc., US and UK, most first editions, some signed and proofs.

L.W. Currey, Inc., Antiquarian Bookseller, Water Street (Box 187), Elizabethtown NY 12932: Catalogue 114, Spring 1999, listing SF, fantasy, horror, mystery, and adventure fiction, first editions and rare books, some signed.

DreamHaven Books & Comics, 912 West Lake St., Minneapolis MN 55408: Catalogs #113 (Apr. 1999), #114 (May 1999), and #115 (Jun. 1999) with new/recent SF, fantasy, and horror books and magazines, plus used, rare, and collectible books, many first editions, hardcovers and paperbacks.

Fantast (Medway) Ltd., PO Box 23, Upwell, Wisbech, Cambs. PE14 9BU, England: February 1999 catalog, with new/used SF, fantasy, and horror, mostly paperback British editions.

Fantasy Centre, 157 Holloway Road, London N7 8LX, England: April 1999 and June 1999 catalogs, with new and used SF, fantasy, horror, art, reference, etc., US and UK, paperback and hardcover, most first editions, plus magazines.

Ralph Kristiansen, Bookseller, PO Box 1309, Boston MA 02117-1309: "Catalog 34: Fantastic Literature; Detective Literature; Miscellany" of first-edition used books, mostly hardcover.

Mysterious Galaxy, 3904 Convoy Street #107, San Diego CA 92111: "Signed First Editions, Vol. 1" and "Vol. VI" 1999 catalogs, with SF/F and mystery, etc., hardcover and paperback; "The Plot Thickens" Vol. 7 #3 (April 1999) and #4 (May 1999), plus "The Plot Thins" addendum, Vol. 7, #5: store newsletter lists new and forthcoming books, along with upcoming signings and reviews.

A Novel Idea, 5590 Bee Ridge Road, Suite 3, Sarasota FL 34233: Catalog 13 (October 1998), with new, forthcoming, and used SF, Fantasy, Horror, and mystery, including first editions, signed books, and proofs.

Jan & George O'Nale, Route 2, Box 1293, New Castle VA 24127: Catalogue #37 [Fall 1998], with first-edition used SF, fantasy, crime-mystery-detective books, and contemporary literature, etc., some proofs and signed, limited editions.

Jim Orbaugh, 106 Main Street, Sandpoint ID 83864: Catalogs #43 (Fall 1998), and 44 (Winter

1999), with horror and dark fantasy, many signed, limited editions, plus Dean Koontz (43 and 44), Stephen King (44), and Dan Simmons (44) sections with hardcovers and paperbacks, US and UK.

Rodney Parrish, 2428 Highland Drive, Knoxville TN 37918: "All Things Arthurian," List #12, March 1999, with Arthurian fiction, and non-fiction, paperback and hardcover, plus magazines and comics.

Bud Plant Comic Art, PO Box 1689, Grass Valley CA 95945: Summer 1998 Catalog, with (mostly new) SF, Fantasy, Comic art books, illustrated books, graphic novels, portfolios, prints, magazines, etc., some on sale, plus lists of forthcoming items.

Darrell Schweitzer, 6644 Rutland St., Philadelphia PA 19149-2128: Books for Sale - Autumn 1998, with new and used SF, fantasy, horror, small-press books, galleys, hardcover and paperback, plus magazines, etc.

The Stars Our Destination Newsletter, Jan.-Mar. 1999 and Apr.-Jun. 1999: bookstore publication with forthcoming books, etc. Information: The Stars Our Destination, 1021 W. Belmont Ave., Chicago IL 60657.

Talisman Books, 42 Town Street, Marple Bridge, Stockport, Cheshire SK6 5AA, UK: Winter 1998 list of used dark fantasy and fantasy, mostly first editions, US and UK, with special lists for King (including proofs), Koontz, Barker, Pratchett, and others, some signed.

Uncle Hugo's SF Bookstore/Uncle Edgar's Mystery Bookstore, 2864 Chicago Ave. S., Minneapolis MN 55407: Newsletter #45, Mar.-May 1999, and #46, Jun.-Aug. 1999; new and forthcoming SF, fantasy, horror, mysteries, etc., plus book news, reviews, etc.

Weinberg Books Inc., c/o The Stars Our Destination, 1021 W. Belmont, Chicago IL 60657: Mar. and Apr. 1999 catalogs, with new SF, fantasy, horror, and mystery, hardcover and paperback, US and UK, plus specialty press items, magazines, pulps, etc.

Wrigley Cross Books, 1809 N.E. 39th Ave., Portland OR 97212: Catalog #62, April 1999, with new and used SF, fantasy, horror, and mystery, hardcover and paperback, British imports, etc.

Mark V. Ziesing Books, PO Box 76, Shingletown CA 96088: Catalog/Newsletter #145 [Spring 1999], with (mostly) new SF, fantasy, horror, US and UK, and assorted weird stuff, and a list of Ziesing "Books in Print."

Conventions

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Island GA. GoH: Jack McDevitt. Special Guest: Allen Steele. AGoH: Ron Walotsky. FGoHs: P.L. Caruthers-Montgomery & Larry Montgomery. TM: Jack Haldeman. Memb: \$20 to 8/8/99, \$25 to 4/30/00, then \$35; cks to DeepSouthCon 38. Send to Steve Francis, 5503 Matterhorn Dr., Louisville KY 40216. Dealer info: Klon Newell, 305 Stoneland Dr., Athens GA 30606. Art info: Carolyn Morgan, 219 Tennessee Ave., St. Simon's Island GA 31522. Info: Son of Beachcon(DSC 38), Box 1271, Brunswick GA 31521.

OASIS 13 (May 26-28 '00) Radisson Plaza, Orlando FL. GoH: Elizabeth Moon. AGoH: Rowena. Info: Oasis 13, Box 940992, Maitland FL 32794; e-mail: (Jim Rogers & Terry Dahl, chairs) jcr@digital.net; website: http://oasis.org

JUNE 2000

CLAVECON (Jun 2-4 '00) Ramada Inn, Fanwood NJ. FGoH: William Willis Jr. Emph: legal aspects of SF. Memb: \$20; \$10 supp. Info: Clavecon, Box 10734, New Brunswick NJ 08906; e-mail: clavecon@hotmail.com

SFTAGE NRW XII (Jun 9-12 '00) Dortmund, Germany. Info: Science Fiction Tage, e.V AM Kattenbrauck 28, D-44287, Germany; e-mail: SFTageNRW@epi-log.de

SFRA 2000 (Jun 28-30 '00) Comfort Inn, Cleveland OH; rms \$72. GoH: Dick Lupoff. Guests: Karen Joy Fowler, Geoffrey A. Landis, Maureen F. McHugh, Mary Doria Russell, Joan Slonczewski. Memb:

\$70 to 12/31/99, \$90 to Easter '00, then \$100. Info: Joe Sanders, Dept. of English, Lakeland Community College, 7700 Clocktower Dr., Kirtland OH 44094; e-mail: joesanders@aol.com

JULY 2000

CONOLULU/WESTERCON 53 (Jul 1-4 '00) Sheraton Waikiki, Honolulu HI. GoH: Dan Simmons. AGoH: Ctein. FGoH: John Lorentz. Memb: \$45 to 7/15/99; \$25 supp. Info: Conolulu, 42 Aekai Place, Lahaina HI 96761; e-mail: tropo@maui.net; website: www.maui.net/~tropo/

2000 MILLENNIUM HAND & SHRIMP (Jul 27-31 '00) Radisson Edwardian, Heathrow, London UK. 3rd Discworld Con. Memb: £30 advance. Info: The Discworld Convention, Box 189, Patchway, Bristol BS32 8YE, UK; e-mail: queries@dw-con.lspace.org

RIVERCON XXV (Jul 30-Aug 1 '00) Executive West Hotel, Louisville KY; rms \$65. The last RiverCon. GoHs: Esther Friesner, Lawrence Watt-Evans. Guests: Stephen Leigh, Mike & Laura Resnick, more. Memb: \$25 to 7/15/99, then \$35. Info (website): members.aol.com/rivercon

AUGUST 2000

EUROCON 2000 (Aug 2-6 '00) Tricity (Gdansk, etc.) Poland. Guests: TBA. Memb: \$25 to 12/31/99, \$30 to 5/30/99, \$35 at door. Info: Lance Oszko, 6176 Edsall Rd. #73, Alexandria VA 22304; (703) 823-0514; e-mail: loszko@moon.jic.com; Krzysztof Papierkowski, Chlopska 7/107, 80-362 Gdansk-Przymorze, Poland; phone: (48) 58-553-1073; e-mail: mirek@thenut.eti.pg.gda.pl or loszko@moon.jic.com; website: www.netcom.com/

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ZERO-CON (39TH JAPAN SF CON) (Aug 5-6 '00) Pacifico Yokohama Convention Center, Yokohama, Japan. Memb: \$140 to 12/31/99, \$155 to 4/30/00, then \$170; \$55 supp. Info: Zero-Con, Box 1, Tokyo 195-8799, Japan; e-mail: QWR-06017@nifty.ne.jp; website: member-nifty.ne.jp/~zero-con

CHICON 2000/WORLDCON 58 (Aug 31-Sep 4 '00) Hyatt Regency, Chicago IL. GoH: Ben Bova. AGoH: Bob Eggleton. Ed. GoH: Jim Baen. FGoHs: Bob & Ann Passovoy. TM: Harry Turtledove. Memb: \$135; \$40 supp. Info: Chicon 2000, Box 642057, Chicago IL 60664; UK info c/o Martin Hoare, 45 Tilehurst Rd., Reading RG1 7TT, UK; e-mail: chi2000@chicon.org; website: www.chicon.org

LATER 2000

ARCHON 24 (Sep 29-Oct 1 '00) Holiday Inn & Gateway Ctr., Collinsville IL. FGoHs: Genie Yaffe, Amy Verseman. Info: Archon 24, Box 8387, St. Louis MO 63132; (314) 326-3026; e-mail: zellich@il.netS

WORLD FANTASY CONVENTION (Oct 26-29 '00) Omni Bayfront, Corpus Christi TX; \$94 sngl/dbl, \$104 tp/quad. GoHs: K.W. Jeter, John Crowley. TM: Joe Lansdale. Memb: \$90 to 11/10/99, then more; payable to FACT/World Fantasy Convention. Info: WFC 2000, Box 27277, Austin TX 78755; e-mail: fduartejr@aol.com

BATS 2000 (Oct 27-29 '00) Radisson Edwardian - Heathrow, London UK. Theme: multi-media horror/SF. Info: e-mail: bats2000@burble.com; website: www.burble.com/bats2000

ARMAGEDDONCON (Dec 27-31 '00) Kibbutz Shefayim, Israel. GoHs: Larry Niven, Joan Vinge, Paul McAuley. TM: Ian Watson. Theme: Armageddon. With End of the World Ball on Mt. Megiddo. Info: (e-mail) con@sf-f.org.il; website: http://armageddoncon.org

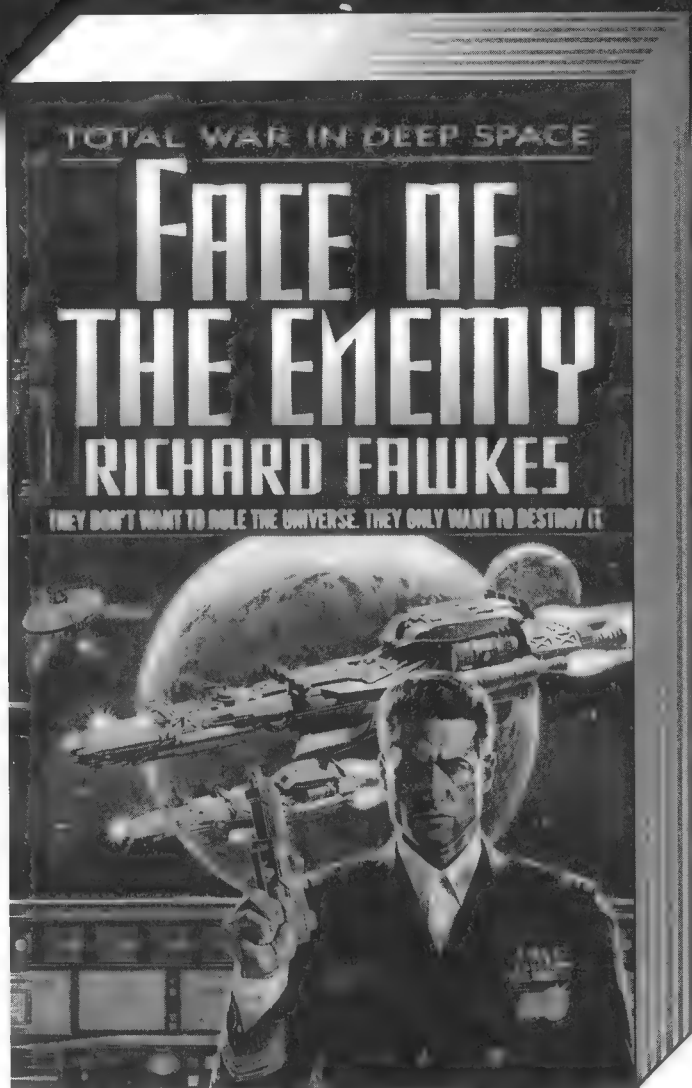
HOGMANAYCON (Dec 29 '00-Jan 1 '01) Central Hotel, Glasgow, Scotland. Guests: Spider & Jeanne Robinson, Sydney Jordan, Archie Roy, Vince Docherty, Oscar Schwighofer. Memb: £25 to 4/99, then more; supp £5 to 4/99, then more. Info: Hogmanaycon, c/o 26 Avonbank Road, Rutherglen, Glasgow G73 2PA, Scotland; e-mail: john@gelsalba.demon.co.uk; website: www.ndirect.co.uk/~cb/conpage.htm

2001

SFRA 2001 (May 24-27 '01) Ramada Inn & Conv. Ctr., Schenectady NY; rms \$75; ste. \$105. GoHs: C.J. Cherryh, David Weber, Jane Yolen. AGoH: Vincent Di Fate. Memb: \$75 (SFRA memb), \$100 (non-memb). Info: SFRA 2001, Box 2085, Albany NY 12220-0085; (518) 456-5242; e-mail: wombat@sff.net

MILLENNIUM PHILCON/WORLDCON 59 (Aug 30-Sep 2 '01) Pennsylvania Convention Center & Philadelphia Marriott, Philadelphia PA. GoH: Greg Bear. AGoH: Stephen Yell. Ed. GoH: Gardner Dozois. FGoH: George Scithers. TM: Esther Friesner. Memb: \$125 to 4/5/99; \$40 supp. Info: Philcon, Suite 2001, 402 Huntingdon Pike, Rockledge PA 19046; e-mail: phil2001@netaxs.com; website: www.netaxs.com-phil2001

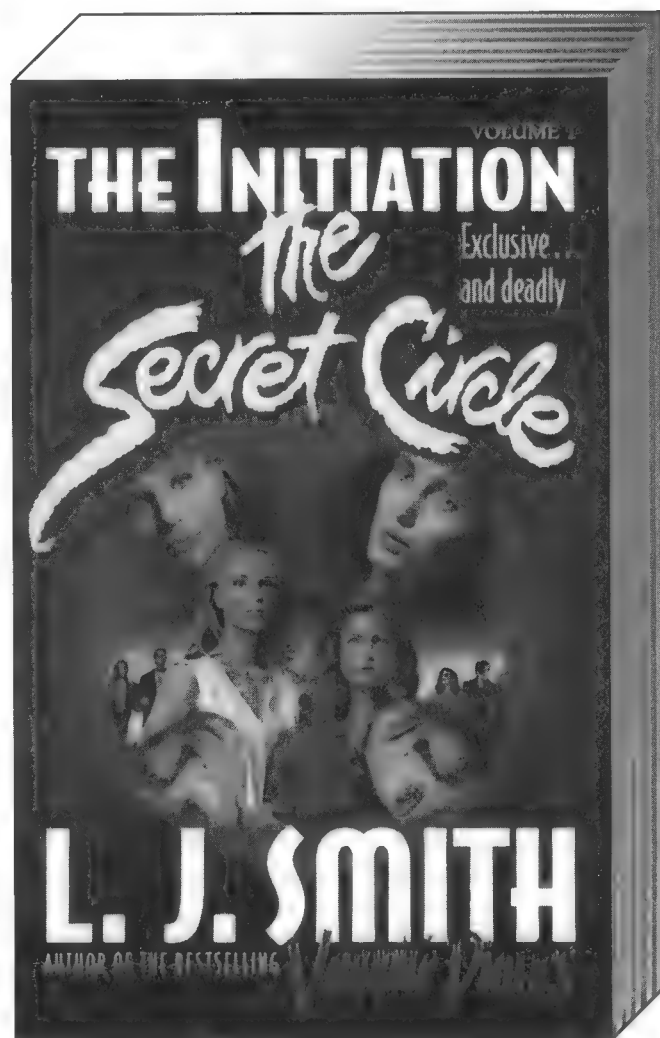
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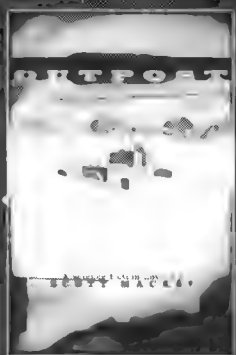
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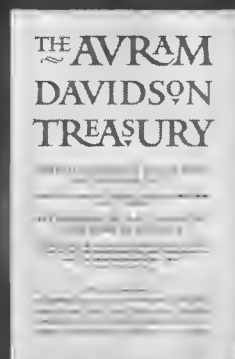
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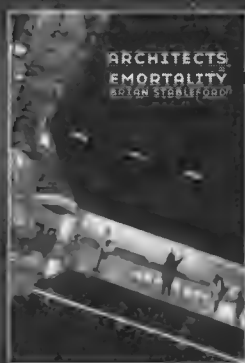
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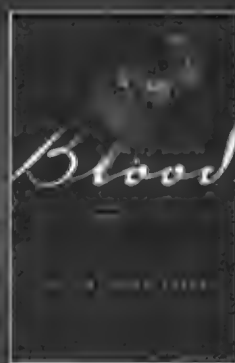
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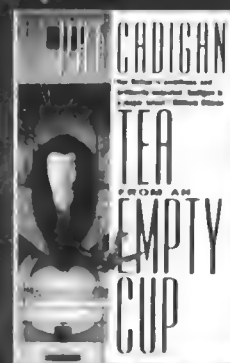
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Pat Murphy

Continued from page 6

the porn industry and become respectable, writing fantasy. The fantasy novel she's working on, *Wild Angels*, is the story of Tarzan of the Apes – only it's a young girl who's adopted in Gold Rush California. It's your basic girl-of-action adventure novel which has stagecoach robberies, a temperance lecturer who runs away with a traveling circus, and much zany hijinks.

"There's a little bit of a glitch in there, because I've written as Mary Maxwell, and now Mary's a pseudonym of Max's. But one of the things that happens with me and stories of any kind – and this is sort of the ultimate shaggy dog story – is I will write versions of reality.

"The third novel is the novel I want to write, and it's about Max Merriwell. Each year as he's finishing all three novels he takes a long cruise, and in the novel I want to write, the novels he's working on are, of course, *There and Back Again*, *Wild Angels*, and an as yet unnamed mystery. While he's on the cruise ship, the events of the novels he's working on start to bleed through into the reality of the cruise ship.

"The thing that's really odd for Max is when his pseudonyms start showing up. So the third novel will have chunks of the first two in it, and it really deals with the nature of fiction and the nature of identity. What other personalities are part of yours? Frankly, writing that is going to be the hardest of the lot.

"I've finished *There and Back Again*, which unfortunately is going to be published as by Pat Murphy, on the cover. On the title page, it will be *There and Back Again*, by Max Merriwell by Pat Murphy. My initial concept was to have the first book show up as by Max Merriwell, the second as by Mary Maxwell, with no mention of me. And then the third would explain the joke of the first two. For marketing reasons, Beth Meacham said, 'You're just going to confuse all the booksellers, Pat, so stop it!' The third book will be *Adventures in Time and Space With Max Merriwell*, by Pat Murphy. The book jacket photo will have a picture of me sitting on the couch and Max Merriwell sitting on the couch beside me. I can make myself up as Max and then, with a little PhotoShop, put the two together.

"I like the idea of pseudonyms within pseudonyms. Writing the book by Max Merriwell has been a very liberating experience. It's not the book I would have written. I had a sign over my computer while I was working on it: 'This is not a Pat Murphy book. This is a Max Merriwell book.' And what's funny is that it's really true!

"Pat Murphy shows up as a character in all three books. The Pat Murphy in *Wild Angels*, for example, is a rather loud Irishman who drinks too much, and the Pat Murphy in *There and Back Again* is a bit of a mysterious figure. The Pat Murphy in all three books is a figure who knows more than the other characters, because that's the role of the author. You do know more, but you don't know everything, because you're still taken by surprise sometimes.

"I started playing with pseudonyms when I realized that because I had published a certain amount, people expected certain kinds of stories from me. At a convention, I read a story that was a little atypical for me, 'A Cartographic Analysis of the Dream State', which started out as a hard science fiction story and then did some veering. The audience seemed to like the story, but someone came up to me afterwards and said, 'That was a good story, but it wasn't a Pat Murphy story.' That was one of those experiences that left me very uncomfortable and feeling that to write a Pat Murphy story, I was constrained.

"I decided in order to combat that feeling, I'd write something that clearly wasn't a Pat Murphy story, and I started writing erotica as Mary Maxwell. I had a good time writing Mary's bio too: 'Mary Maxwell was raised by wolves, but has done her best to adapt to the strictures of civilization.'

"Once you've established a career, people expect books that are consistent. Editors would much prefer that once you do a successful Mayan archaeological book like *The Falling Woman*, you do another archaeological book or another Mayan book, rather than something like *The City, Not Long After*, a completely different direction, and then *Nadya*. So it's not as though all my books have been similar in topic, but there's a similarity in who's writing them.

"*There and Back Again* is a rollicking adventure tale, and that's not something I have written in the past. Max, for some reason, is immensely amused by his own work. He loves his work, has a very good time writing it, and agonizes over it much less than I do, and I think that shows. So it's been great fun to

Max Merriwell & Pat Murphy



work as Max. As Pat Murphy, I enjoy writing too, but I enjoy it in a different way. When I'm writing, I'm thinking on different levels about what's going on, but Max isn't. Mary is actually farther from me, because she's a pseudonym of Max Merriwell's.

"Mary is Pat Murphy filtering Max Merriwell filtering Mary Maxwell. They're ultimately all aspects of me of course, the same as characters are. The only person I really understand is myself. Writing is a process of self-discovery, and the pseudonyms are help-

This set of novels is like opening Chinese boxes or Russian nesting dolls, because there's always another one inside. Instead of just exploring myself, the self that usually writes, I'm exploring other peoples' selves, and Max is going on a voyage of self-discovery.

ing me discover aspects of myself and my writing that I didn't know about before. The third book Max is working on, the mystery as Weldon Merrimax, at this point I only know Weldon as a character. I don't know about him from writing his work. But I know he's a very dark character, and as I'm thinking about the third book, I may someday write a Weldon Merrimax mystery, which would be a much darker book than one Pat Murphy would write.

"I told my husband Dave the whole story of this, and he was extremely amused and sort of disbelieving for a long time. He's Dave Wright, and before he became Mr. Right he was Officer Wright. He's a cop with the San Francisco Police Department, a patrolman. We met on the Internet and corresponded for a couple of months before we ever met in person. We got married February 14 – we figured we'd never forget our anniversary this way. Big hearts everywhere!

I have adopted part of his name – I decided to become Officer Pat Murphy.

"When we started going out, people were saying, 'You're dating a cop?' I don't do anything illegal, but people seemed really startled by this. Obviously, he's an unusual cop. I'm having a lovely time being married. I still keep fidgeting with my wedding ring, because I don't normally wear jewelry at all. It's a novelty.

"I've been working at the Exploratorium in San Francisco, a museum of science, art, and human perception founded by Frank Oppenheimer, uncle of the atomic bomb – Robert Oppenheimer's brother. It's an interactive museum where all the exhibits are ones you can play with. I started out there 16 years ago as the only writer on staff, taking over from Paul Preuss.

Over the years, I've built up a little writing department. For a while, I was head of the editorial department.

"I started working with publishers, writing books for the Exploratorium. With John Cassidy and Paul Doherty, I did a very successful book with Klutz Press, *Explorabook*, which has sold over a million copies. I convinced the museum that what they really needed me to do was work on books for them, rather than manage a department, so about three years ago, I shifted my job there. My title is Director of Publications, which is a very difficult job because I have to direct myself, and I don't take direction well! I set up book deals for the Exploratorium with one of my colleagues, who's more at

the business end of things. I think of a book, write a proposal, pitch it to the publisher, then either write the book or cause it to be written and edit it.

"For Klutz Press, I did *Explorabook* and *Bat Science*. I did the text on two coffee table books of photos for Chronicle Books, *By Nature's Design* and *The Color of Nature*, there are two kids' activity books I co-wrote for Holt, *The Science Explorer* and *The Science Explorer, Out and About*, and I edited four books on the science of cooking, gardening, weather, and sports.

"Next year I'll have *The Brain Explorer*, a book of brain-teasers, games, and puzzles, and explanations of what you're doing cognitively while you're working on them, and how to get better at them. That was a collaboration with Ellen Klages, a science fiction writer. Then there will be *Traces of Time*, a book of photographs in which you can tell a lot about the past by looking at the present. Sometimes the past is millions of years ago, like looking at the sedimentary layers in a rock. Sometimes it's hundreds of years ago, like looking at the rings of a tree. Sometimes it's minutes ago, like looking at footprints in the sand dunes.

"I took a one-year leave of absence from the Exploratorium to work on the three novels I'm doing now. That's been really liberating, because I haven't written fulltime since I was in college and spent most of a summer in a blind panic, saying, 'How do I write?' So it's been really interesting having all day to work on fiction. It means there's a continuity to the books. I wanted to be able to finish them in a fairly short period of time, rather than my usual pace. Writing *Nadya* took me about three years.

"One of my friends says, 'You've got to watch out what you joke about, because you get yourself in trouble.' This set of three books started out as a joke I was telling to amuse myself. And the Tiptree Award started out as a joke that Karen Joy Fowler and I were telling each other, about 'Wouldn't it be fun to do an award that would upset a lot of people and get people thinking in new directions?' We were joking about what we would give out at the awards, a lucite cube in which there were all these things floating, like ironing boards and sewing machines and baby bottles.

"We founded the Tiptree Award back in 1991. After I made the Guest of Honor speech at Wiscon and announced the award, it sort of took on its own life. People came out of the woodwork to get involved. People talk about 'the Tiptree machine,' and it's like this organic machine. It has gotten me involved with fandom in a really different way. I used to come to

conventions as a professional and pretty much hang out with the professionals, and interact with readers and fans mainly when they'd ask me for autographs. The Tiptree Award has brought me into a much deeper contact, and it's really been a wonderful thing.

"People think because Karen and I made up the Tiptree Award, we therefore control it. These things have a way of going in their own direction. When we announced the award and said we were going to fund it with bake sales, I thought that was part of the joke. Then people started *having* bake sales, and the fannish community said, 'OK, bake sales – what a good idea!' It actually filled a bit of a void at some conventions where there wasn't anything good to eat. Now it's the Tiptree Bake Sale, and you can get chocolate in the Dealers Room.

"The point of the Tiptree Award is not just to give out an award. It's to encourage people to think in different directions. We move the Tiptree Award ceremony around because you don't always want to be preaching to the choir. Wiscon is a wonderful convention. Its focus is on feminist science fiction and gender issues, that's great, and that will probably always be our home base, but we don't always want to be talking to the same folks. By moving it around, you get an opportunity to encourage different conventions to have programming that explores these areas in a way that otherwise you wouldn't. I noticed that at Conference on the Fantastic this time around there seemed to be more panels that dealt with gender issues and feminism than there were the first time we came. What really startles me is, it actually *works*.

"One of the other things I really love about the Tiptree Award is the discussions among the judges about such topics as the difference between sex and gender. This year's winner, 'Congenital Agenesis of Gender Ideation, by K.N. Sirsi and Sandra Botkin' by Raphael Carter, is a story in disguise as a scientific article. Reading that story is a good way to tackle that question.

"I've discovered I really only know what a book is about after I'm done writing it. When I started *Nadya*, I knew it related to sexuality. I told people, the traditional werewolf figure is male because traditionally the werewolf is a symbol for the male libido which is out of control. So exploring the sexuality of a female werewolf got me in touch with that aspect of it. What I didn't realize when I started writing was that it was also about the wilderness, and people's relation to the wilderness. *Nadya* is really a symbol of the wilderness, and she's looking for a place to belong in the

world of the 1840s, as the frontier is being tamed and civilization of questionable value is coming to the West.

"At Diversicon, they had a panel on my writing while I was sitting there watching, which is always an interesting process. Jean Cavellos and Karen Joy Fowler were both on this panel, and they pointed out something in my work that I was not aware of, but really shows up in *Nadya*, my novella 'Bones', and a lot of my work – an essential ambivalence about science. I got my degree in biology, I work at a science museum, I deal with science and scientists in my working life, but in my fiction there's a basic mistrust of science and a mistrust of civilization. It shows up in 'Bones' because it's a conflict of magic and science, and it shows up in *The Falling Woman* in the conflict between the scientific aspect of things, the archaeology, and the ancient power, ancient magic that the archaeologist is dealing with.

"It's frightening sometimes to look at your work and realize what you've put in there. It's not so much facts – it's deeper truths in the work that I wasn't aware I was putting in. I tell people, 'Everything I write is true,' and it *is* true. I used to be a werewolf in the Old West like *Nadya*, in the sense that there's a deeper truth to it. If you're going to write fiction that really resonates with other people, it has to be true for you on some level. It has to be emotionally true, from the heart. The interesting thing I'm going to have to think about now is, what's the truth for Max Merriwell, and what's the truth for Mary Maxwell?

"This set of novels is like opening Chinese boxes or Russian nesting dolls, because there's always another one inside. Instead of just exploring myself, the self that usually writes, I'm exploring *other* peoples' selves, and Max is going on a voyage of self-discovery. I'm gonna be a mess by the time this is done, tying my brain in knots!

"I've told people, 'Writers control your mind.' That's our job. If you're writing a good piece of fiction, you convince the reader that the world in which the fiction is taking place is true. In science fiction, we talk about suspension of disbelief, about how you're trying to convince people the action happens on Mars. That's the least of it. The part that is really interesting, and also fits in with the Tiptree Award, is you're trying to convince people that the basic fabric of the reality that you, the writer, believe in, is the truth. The power relationships, the ways that people act together, the way the world works.

"I became aware of this when I was a kid reading Robert Heinlein. Heinlein is really good at convinc-

ing you that his worldview is the truth. It wasn't until I was reading *Podkayne of Mars*, where he was writing about a teenage girl, and started thinking, 'Why is she acting like that?', that for the first time I really questioned the reality he was presenting to me. But it wasn't until I saw him writing about something I knew about that I became aware of that.

"As a writer, you have an ability to 'cloud men's minds.' People are actually *asking* you to cloud their minds. One of the things I learned through working with the Exploratorium and working with experiments in human perception is that you tend to divide the world into familiar categories. Optical illusions work on the principle that you're used to seeing certain patterns and interpreting them in certain ways. You get used to that, and you do it without thinking. Your brain is always taking shortcuts. That translates into a deeper, or more global, level, where you see what you're used to seeing, experience what you're used to experiencing.

"What fiction does is take different experiences and different lives, and teaches about the world. So the world that I, as a writer, introduce you to gets into your psyche and helps you filter the world in a way that's more consistent with the way I would filter it. That's the aspect of mind control as a writer I think is really important: my ability to encourage you to see the world I'm seeing not by telling you to, but by writing a story in which the world as I see it is the way the world works.

"Gordon Van Gelder asked me to write an occasional science column for *F&SF*, and I ended up collaborating with an Exploratorium physicist that I work with a great deal, Paul Doherty. One of the ones I wrote was about memory. You tend to think of memory as being reliable, on the whole, but some of the things you remember you're just fabricating from the whole cloth. What startles me is the memories I have made up completely. Reality is what's in your head. The only way you're interpreting the world is the construct you've made in here. And that's an amazingly malleable, changeable, flexible construct.

"Past is fiction. Future is fiction. All we've got is right now, and we're actually making *that* up too! You think you're seeing the world out there, but you're seeing the pattern of light on the back of your retinas, and then you're interpreting that. Reality is a human construct, and you can make up your own. What the Tiptree Award, and this third book I'll be doing, are really about is encouraging people to construct a different reality."

Karen Joy Fowler

Continued from page 9

about her because she was black. It's very interesting, but it also makes me nervous. I feel like I'm stepping into a trap, I'm going to have to chew off my leg and leave it behind before I get out.

"The main character is a girl about six years old in the 1890s, and I have in mind a second book that will take place in the 1920s, for which she'll be the main character again as an adult, and which will involve the literary society in San Francisco at that time. Then it just seems sort of unsightly to have *two* books and not have a third....

"It's ironic that I can look at San Francisco and imagine these books about all the time periods that I *didn't* live in. I should do one about the 1960s, when I was over at Berkeley and presumably have something actual to say, yet that's the one where I think, 'I could never do that, never write about something I actually *saw*!' The Sixties are hard. They just devolve immediately into chaos and ludicrous overstatement, exaggeration, because that's what they were.

"Part of the thing that intrigues me about the 1920s is all of the literary figures who committed suicide. I think if I'd been alive then, that would not strike me as a fun thing to be writing about. Like the Harvey Milk assassination and the Moscone assassination in the Seventies – I'm never going to think to myself, 'Ooh, that would be fun!' Too close, too real. It's a shameful limitation of my imagination: just because

these literary figures died in the 1920s, I don't think they're real people. My kids are having history classes on the Vietnam War, and my husband and I are thinking, 'This isn't history!'

"My father-in-law won an Oscar for film editing the movie *Patton*. As a film editor, he also did *Planet of the Apes*. It's an article of family lore (I don't know if it's true), he was offered the first *Godfather* but had made a verbal commitment to *Planet of the Apes* which he felt he needed to honor. It was not until I joined the science fiction field that I met people who thought he'd made the right choice! Actually, the director of *Planet of the Apes* went on to do *Patton*, so he probably wouldn't have won the Oscar if he hadn't stuck to his word.

"He had three sons, and the Oscar rotates among us, so every nine years we can have an Oscar on our mantelpiece for three years. The next time we have it, I'm thinking of having a party – invite my friends, make everybody dress to the nines, and we're going to tape everybody giving Oscar acceptance speeches!

"My major social connection with the field now tends to be through the Tiptree Award. Partly because I need to be at various conventions where something is happening with the Tiptree, I go to fewer conventions where something *isn't* happening with the Tiptree. But it's been wonderful for me, wonderful fun, the way the community has supported it. It has taken me to so many places, been so kind to me and so supportive, in a way that's embarrassing, it's all worked out very well for me. I swear to god that wasn't my impulse!

"I feel much more a part of a community now. When I was first aware of feminism and first began to think of myself as a feminist, I was also a housewife with kids, and that was a difficult thing to carry off at that point. Obviously, feminism is a critical issue when you're raising children, thinking about what you want for your children, what you wish the world you were raising your children for looked like as opposed to what it actually does look like. At that time, early to mid-'70s, I subscribed to *Ms.* magazine, but the articles were all about success in the business world, and the problems facing isolated housewives were of very little interest to the feminist movement or to that very public aspect of it. So it seemed to me I identified with the feminist movement, but nobody really wanted me in the club. With the particular feminists who write or read science fiction, I have finally found a place where I feel I belong.

"I still feel very attached to men. To me, feminism is a way of thinking about the kinds of limitations of sex roles for *all* of us. Because there are men that I love, I don't see any way for feminism to have any impact at all if men aren't participating actively in it. That may partly come from my having a son. My son Ryan is a very agreeable, tender-hearted kind of guy.

"My daughter Shannon has turned out to be more focused on these issues than me. She had been very ill at the same time my mother was very ill. It seemed like the only bright spot in her life and mine was this call, out of the blue, from Rick Wilber that she had won the 1995 *Asimov's* Award for Undergraduate

Karen Joy Fowler

Excellence for her story "The Cinderella Project". She accepted the prize money at the International Conference on the Fantastic this year.

"Mostly I think it's just not my job to decide what kind of fiction I'm writing. That's somebody else's job, so I feel blissfully free of an obligation to tell you what my novels are. Whatever they are, they've certainly been affected by the fact that I read a lot of science fiction."

"When I'm writing, I use my childhood a lot. I use the years I spent in Indiana frequently, for plot, for images, for characters – in every possible way."

"The sort of wasteland of junior high school and high school, which I spent in California, is something I don't revisit and don't use consciously. But recently I've been in touch with nine or ten high school classmates via e-mail, and it's been novel for me to listen to what other people remember of those years, and bring to the surface a number of things I hadn't thought about. It was *not* a good time for me, in general, and for no particularly good reason. I wasn't tormented the way some of the kids at the high school were, I was just unhappy in a kind of adolescent, unfocused way."

"A number of people from my high school class have died, so that's been very upsetting and unsettling. But I sailed right through my birthday this year. I turned

49, which is not one of the milestones, but it just seems to me now I'm so lucky to still be here, instead of the alternate. Margaret Atwood has a wonderful short story, 'Happy Endings', which is about writing, and runs through the plot of a particular couple in various quick revisions. Towards the end of it she says the ending of every story is 'you die, you die, you die.'

"Fiction is the only way I can articulate things too complicated to reduce into doctrine. In high school, I had a very particular philosophy, and I got it from reading, especially J.D. Salinger's short story 'The Laughing Man'. I went through all of high school with this mantra, 'The main thing I have to do is play along with the farce, brush my hair, brush my teeth, and above all else stifle my unnatural, hideous laughter.' That's probably true for every adolescent in the world: all your energy goes into preventing anybody from seeing who you really are. And the trick in fiction, the thing that makes it so difficult but also so exhilarating, is trying to show people who you *really* are. The part of it I try to think about the least is why anybody else would want to know, or care to know, why people should pay good money to see you being yourself."

"When I teach writing, I always tell people the more specific and particular you can make it, the more universal and identifiable it will be. You think you're cutting off your audience by going into places they can't follow, but they can follow you anywhere –

they've already been there, they'll recognize it the minute they get there."

"One thing that has changed in my own work is that I'm more and more willing to appear on the page. My storytelling technique has changed from an invisible narrator to a very visible one. I'm more and more eager not only to tell the story but to let you know exactly what I think about the story, where I think people have gone wrong and what I think they're doing right. I'm intruding in my own work in a way I never allowed myself to when I began writing. I'm less shy about it. Somerset Maugham said, the only thing a writer has to sell is his own personality. That seems to me tragically true!"

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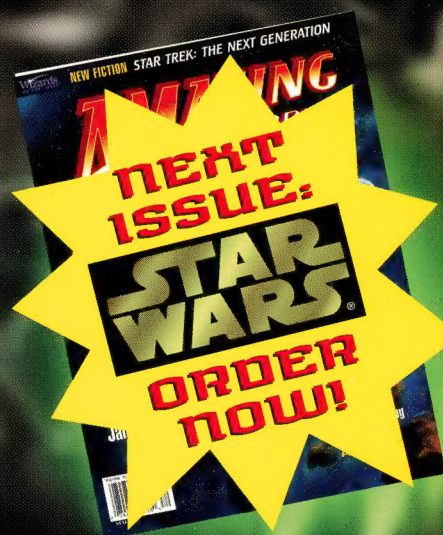
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